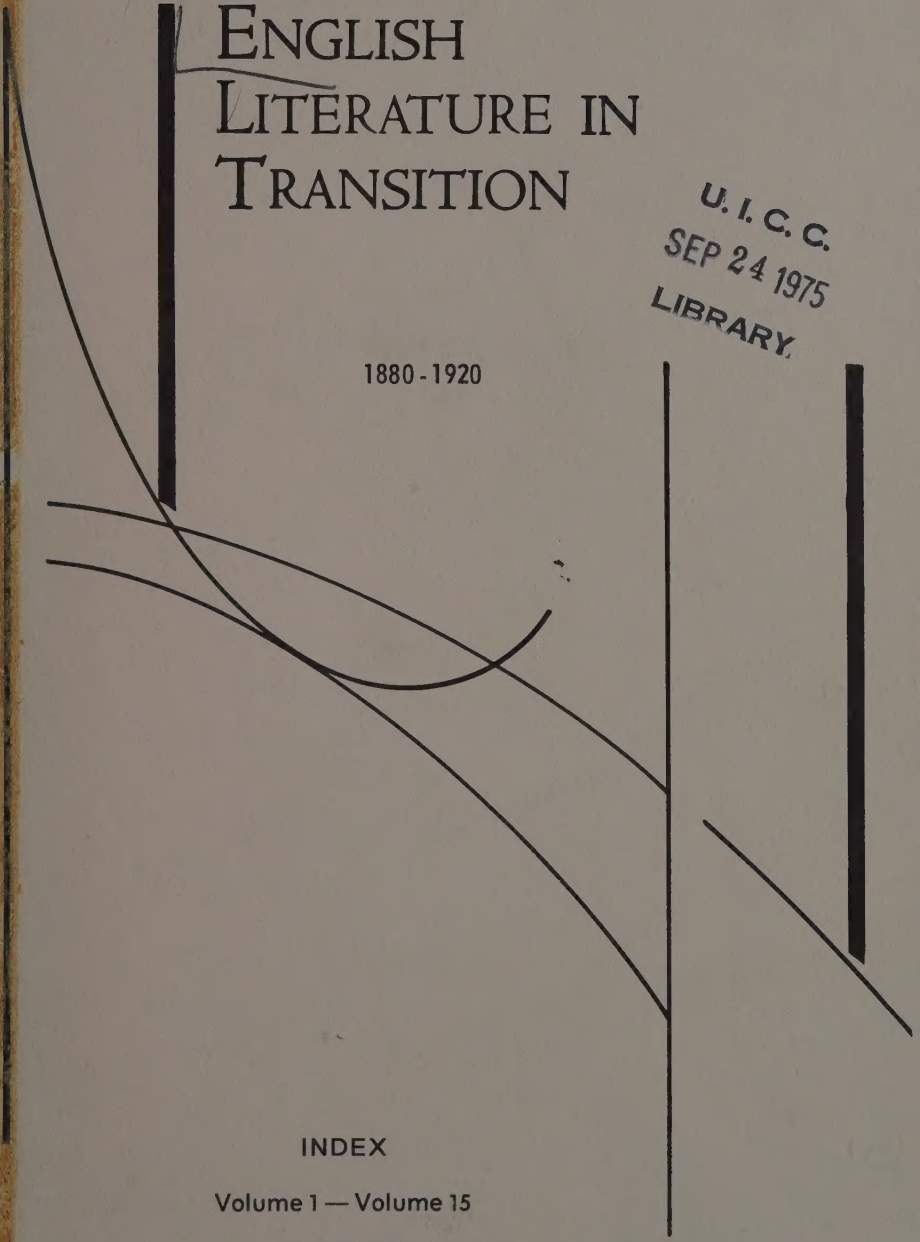
PR
1
E55
WAREHOUSE

ENGLISH LITERATURE IN
TRANSITION
INDEX VOLS. 1-15 1957-72

English Literature in Transition

U. I. C. C.
SEP 24 1975
LIBRARY

1880-1920



INDEX

Volume 1 — Volume 15

(1957-1972)

STAFF FOR THE INDEX

Compilers-Editors . . . . . Mary Ellen and Bernard Quint

Illustrator . . . . . John Ellis

Designer: Title page and lettering . . . . Robert Christiansen

Typist . . . . . Joan Agostinelli

Advisor and Editor of ELT . . . . . Helmut E. Gerber

The index, a separate publication, is available at five dollars per copy, postage included, from English Literature in Transition: 1880-1920, Department of English, Arizona State University, Tempe, AZ (85281). Payment in U.S. dollars must accompany orders.

Copyright © 1975 Helmut E. Gerber and Helga S. Gerber

ELT

INDEX

VOLUME 1 (1957) - VOLUME 15 (1972)

COMPILED AND EDITED
BY
MARY ELLEN AND BERNARD QUINT
WITH AN INTRODUCTORY ESSAY BY
HELMUT E. GERBER
AND
ILLUSTRATIONS BY JOHN ELLIS

TEMPE, ARIZONA 1975

This project is supported by a
special assistance grant from the

ARIZONA COMMISSION ON THE ARTS AND HUMANITIES

Lewis J. Ruskin
Chairman

Louise C. Tester
Executive Director

ILLUSTRATIONS

Arnold Bennett
Samuel Butler
Joseph Conrad
Ford Madox Ford
E. M. Forster
George Gissing
Thomas Hardy
Rudyard Kipling
D. H. Lawrence
W. Somerset Maugham
George Moore
G. B. Shaw
H. G. Wells
Oscar Wilde

All are original drawings and not reproduced from published sources. Some of the sketches are based on photographs or paintings. Many are amalgamations of various representations of the subjects.

ABBREVIATIONS

anno	annotator
art	article
bib	bibliography
c	contributor
comp	compiler
ed	editor
intro	introduction
ms/loc	manuscript location
pb	primary bibliography
pw	primary work
obit	obituary
r	reviewer
rev	review
sb	secondary bibliography

ENGLISH FICTION IN TRANSITION / ENGLISH LITERATURE IN TRANSITION

CHECKLIST OF VOLUMES AND ISSUES

Each volume of EFT/ELT is listed below with pertinent data: year, number of issues and inclusive page numbers. Points to be noted are: 1) the change of title from ENGLISH FICTION IN TRANSITION to ENGLISH LITERATURE IN TRANSITION in Volume VI (1963); 2) consecutive pagination is not used in Volumes I through V except for the Moore bibliography in EFT Volume II, Number 2, part i and Volume II, Number 2, part ii (1959) and the Kipling bibliography in EFT Volume III, Numbers 3, 4, and 5 (1960); 3) consecutive pagination is used in all volumes of ELT, Volumes VI (1963 to the present; 4) the number of issues per volume varies through Volume IX (1966); Volumes IX to the present each have 4 issues.

1957/58

EFT I:1 (1957) 1-43
EFT I:2 (1958) 1-37
EFT I:3 (1958) 1-41

1959

EFT II:1 1-50
EFT II:2, part i, ii-vii, 1-44
EFT II:3, part ii, ii-iv, 45-91

1960

EFT III:1 ii-v, 1-33
EFT III:2 ii-xi, 1-55
EFT III:3 ii-iv, 1-74
EFT III:4 ii-v, 75-148
EFT III:5 ii-iii, 149-235

1961

EFT IV:1 ii-vi, 1-33
EFT IV:2 ii-vi, 1-73
EFT IV:3 ii-vi, 1-67

1962

EFT V:1 ii-vii, 1-67
EFT V:2 ii-v, 1-39
EFT V:3 ii-v, 1-79
EFT V:4 ii-v, 1-58
EFT V:5 i-viii, 1-45

1963

ELT VI:1 i-xii, 1-64
ELT VI:2 i-ix, 65-129
ELT VI:3 i-vii, 130-181
ELT VI:4 i-vii, 182-250

1964

ELT VII:1 i-x, 1-58
ELT VII:2 i-vii, 59-130
ELT VII:3 i-vii, 131-192
ELT VII:4 i-vi, 193-251

1965

ELT VIII:1 i-ix, 1-62
ELT VIII:2 i-vi, 63-135
ELT VIII:3 i-vi, 136-202
ELT VIII:4 i-v, 203-251
ELT VIII:5, i-v, 252-313

1966

ELT IX:1 i-vii, 1-54
ELT IX:2 i-vi, 55-114
ELT IX:3 i-vi, 115-181
ELT IX:4 i-iii, 182-235
ELT IX:5 i-iv, 236-291
ELT IX:6 i-iii, 292-327

1967

ELT X:1 i-iv, 1-65
ELT X:2 i-ii, 66-118
ELT X:3 i-ii, 119-174
ELT X:4 i-iv, 175-241

1968

ELT XI:1 i-ii, 1-66
ELT XI:2 i-vi, 67-125
ELT XI:3 i-iv, 126-189
ELT XI:4 i-iv, 190-232

1969

ELT XII:1 i-iv, 1-60
ELT XII:2 i-iv, 61-104
ELT XII:3 i-iv, 105-164
ELT XII:4 i-iv, 165-211

1970

ELT XIII:1 i-iv, 1-88
ELT XIII:2 i-iv, 89-180
ELT XIII:3 i-iv, 181-253
ELT XIII:4 i-iv, 254-309

1971

ELT XIV:1 i-iii, 1-92
ELT XIV:2 i-iv, 93-156
ELT XIV:3 i-iv, 157-206
ELT XIV:4 i-ii, 207-260

1972

ELT XV:1 i-iv, 1-101
ELT XV:2 102-176
ELT XV:3 177-240
ELT XV:4 241-336

PREFATORY REMARKS

The 952 entries in the Index are arranged in a single alphabetical listing and include the following:

1. Title of article: Gissing's Feminine Portraiture. VI:3, 130-41. [Article entry, the only form without some parenthetical designation.]

2. Title of review article: E. M. Forster: Romancer or Realist? (rev-art): XI:2, 103-22. [Title, designation as review-article, volume, issue, pages.]

3. Title of book reviewed: ARNOLD BENNETT: PRIMITIVISM AND TASTE. (rev): II:2i, vi-vii. [Book title in capitals, designation as review, volume, issue, pages.]

4. Title of book reviewed in a review-article: THE ACHIEVEMENT OF E. M. FORSTER. (rev): V:4, 52-55. [Title in capitals, designation as review, volume, issue, pages. Pages indicate only that part of the review article which pertains to the book listed.]

5. Title of bibliographies:
   a) Gissing's Short Stories: A Bibliography. (intro-pb): VII:2, 59-72. [Title, designation as primary bibliography with an introduction, volume, issue, pages.]
   b) George Gissing: An Annotated Bibliography of Writings About Him: Supplement. (sb): III:2, 3-33. [Title, designation as a secondary bibliography, volume, issue, pages.]

   In some cases primary and secondary bibliographies occur under a single title. These are designated either as a primary and secondary bibliography with an introduction (intro-pb-sb), or as a primary and secondary bibliography (pb-sb).

6. Author of an article, or author, editor, compiler of book reviewed, or reviewer, compiler, editor, annotator of, contributor to a bibliography. Entry will vary according to the number and types of items each individual contributed. Coustillas, Pierre. (art): VI:3, 130-41; IX:4, 197-209. (intro): VII:2, 59-61; IX:1, 2-3. (r): V:1, 63-64; V:4, 49-50; VII:4, 244-45. (comp-anno): VII:1, 14-26; VII:2, 61-72. (ed): VII:5, 311-12 (rev); XII:2, iv (rev). (c): VI:2, 94, 99, 111, 112, 113, 114, 117, 118; VII:2, 76, 84, 93-94, etc. [Name, designations as author of article or introduction, reviewer, compiler-annotator, editor of book reviewed, contributor.]

7. ELT author, or other figure, who appears as subject of article, book reviewed, or bibliography. Gissing, George. (art): VI:3, 130-41. (intro-letters): IX:4, 197-209. (intro): VII:2, 59-61; IX:1, 2-3. (rev): IV:2, 68-69; V:2, 36-38; etc. (pw):

IX:1, 4-10. (pb): I:1, 24-25; VII:2, 61-72. (sb): I:1, 25-28; I:2, 31-32; etc. (correction): VI:4, 224. [Name of author, articles about him, introduction to and letters of, introduction on, reviews of books about Gissing, primary work of Gissing, primary bibliography, secondary bibliography.

Excluded from this index are the "Editor's Fence" and "Announcement" sections which contain short notices and/or dated materials. Those who are interested will find the following types of material in these sections: 1) information on the development of ELT rates, circulation, reprints, future issue announcements, calls for aid, etc.; 2) notices about new journals, conferences, seminars, ELT and MLA meetings; 3) theses, books, courses concerned with the ELT period; and 4) the comings and goings of various people, ELT staff, contributors, friends. Also excluded is the "Bibliography, News and Notes" title which in itself gives no information. The material contained in this section is indexed under appropriate headings.

ELT: AN AUTOBIOGRAPHY

Since 1957 ELT has been so closely interwoven in my own research ventures, in my teaching, and in my relationships with many people, I can find no way modestly to divorce myself from the journal which often seems like one of my alter egos. I like to think that ELT has over the years continued to be something personal and subjective and near-human. It has a personal autobiography rather than an objective history. The "I" which will too often force itself onto these pages may be taken to be as much the persona of the journal as of the editor.

It did not begin with anything as profound as an insight. It was not calculatingly planned. It came out of late-night musing, out of idle wondering. The early musing and the wondering gradually evolved into a sense that an empty place needed filling. The gap was not so much in my life as in literary history.

For some ten years prior to 1957 I had explored the terrain on two literary mountains, Victorian and Modern Literature. I was as indifferent to the vaguely scrubby terrain between these heights as I suppose my colleagues also were. There was the richness of the Victorian period and the promise of the Modern. The seeming wasteland that lay between was "The Aftermath," or "The Precursors," depending on one's perspective.

I suspect I began to be a little troubled about the neat calendar division of literary periods in the PMLA bibliographies and about the literary historians' easy dismissal of "The Aftermath" or "The Precursors" when I found myself teaching Hardy's novels in a nineteenth-century novel course and his poetry in a twentieth-century literature course. Clearly, W. B. Yeats, G. B. Shaw, Joseph Conrad, and other plainly major and plainly great writers were also going to be troublesome.

Apparently, those great writers who inconveniently bridged the centuries, and often several reigns, had been detached from their cultural contexts and declared superior to mere history. Unfortunately, some modern critical practices, when misapplied, lent themselves to the isolation of great works from cultural contexts. Yet the letters, notebooks, and autobiographies of several of these Olympians led me again and again to Samuel Butler, George Gissing, George Moore, Rudyard Kipling, Oscar Wilde, Walter Pater, and Arthur Symons; and they in their turn led me to other writers often inobstrusively buried in the footnotes or in the parenthetical rollcalls of the literary histories.

Indifference to a considerable quantity of what seemed to me important, if not always great, literature was rather superficially justified. Pater was a writer of purple prose (vide the Gioconda passage) and he encouraged indiscriminate subjectivity (vide

"What effect does it really produce on me?"); Butler was no novelist at all and at best a muddle-headed philanderer among other men's ideas; Wilde was a plagiarist (vide everything he wrote), at best a dandy about literature, and saved from obscurity only by the sensationalism of his life; Moore was Zola's richochet and at best wrote one commendable realistic novel and an amusing, gossipy but dated autobiography; and so on, with only slight exaggeration in my representation of a general attitude.

Cautiously, I began to slip a few of these writers into my Victorian courses and others into my modern novel course. Since there was little useful criticism for my students to crib from, they were forced to confront these writers with virgin minds. The result was astonishing. Discussions of Butler's The Way of All Flesh, for example, threatened to take up more class time than was needed for Great Expectations or The Ambassadors. I have always had a healthy respect for student critics, especially the non-English majors, those skeptics not brainwashed by established views or shackled by whatever critical practice happens to be modish. Clearly, the alleged wasteland might warrant some exploring.

Some random rumaging through anthologies and literary histories in common use between about 1945 and 1955 and a little thumbing through college catalogues seemed to support some notions I was blundering toward. There apparently was some uncertainty about beginnings and endings of periods. Variously, the Victorian period, when the label was not evaded by simply chopping literary history into centuries, ended in 1902 or in 1904 or, more interestingly, between 1870 and 1880. Whatever dates were used to frame the Victorian period, the practice seemed to be to disregard a large number of writers who dominated the forty of fifty yeats between 1870 or 1880 and 1914 or 1920. Political and literary cartoons seemed to bear out those ready to declare the Queen effectively dead some thirty years before the fact. The obituary columns lent further support as they recorded the deaths of those most clearly identified with the Victorian Mind: Arnold (d. 1888), Browning (d. 1889), Carlyle (d. 1881), Darwin (d. 1882) Dickens (d. 1870), Disraeli (d. 1881), C. Kingsley (d. 1875), Landseer (d. 1873), Mill (d. 1873), Morris (d. 1896), Newman (d. 1890), Tennyson (d. 1892), and so on, quite depressingly.

Still further evidence for the last rites of Victorianism between about 1870 and 1880 could be heard in the strident and brash voices of the self-acclaimed new generation with its l'art nouveau, New Hedonism, New Fiction, New Paganism, New Spirit, New Humor, New Realism, New Drama, New Poetry, and New Woman. Many writers who were born in the 1850's and 1860's became productive in the 1880's and rebelled as their fathers had before them, but their accents were less often those of Cambridge and Oxford, their voices were more urgent, they worshipped other gods or none or several.

All this was unsophisticated flirting with literary history, periodizing, and zeitgeisting. But the affair became serious in 1957. During the Spring I wrote to twenty-five people who had written dissertations or, in a few instances, articles on some aspect of the literature published between 1870 and 1920. Would they be interested in petitioning MLA to authorize a conference at the September meeting in Madison? The response, to my surprise, was unanimous. That Summer I found myself moving from the East Coast to Purdue University, where Maurice Beebe had recently initiated Modern Fiction Studies and where a lively group of young people were creating a good deal of excitement.

In September, 1957, I went to the MLA meeting in Madison armed with little more than a head full of notions about the literature that was produced between 1870 and 1920. The first of what have become known as the ELT Seminars was attended by about twenty persons. The room in which we met was in as much of a shamble as the segment of literary history that had drawn us together.

Out of this conference several conclusions emerged: (1) there is an hiatus in scholarly studies between about 1870 or 1880 and about 1914 or 1920; (2) existing scholarly journals have no space for articles on a large number of writers who were "too minor," whose works were generally not available in reprints for classroom use, or in whom there appeared to be no significant interest on the part of subscribers; (3) the literature of the period, however "minor" much of it might be, provides an essential context for the few "major" writers who had been elevated above or rescued from the cultural wasteland; and (4) the literature of the period is important in providing significant evidence of the development of twentieth-century thought, innovations in such genres as the short story, modifications of traditional techniques in poetry, the novel and the drama. Perhaps in our initial fervor we all exaggerated a little what we sensed to be the general scholarly indifference to the cultural history of some forty to sixty years. Perhaps we also exaggerated a little the need for reviving the reputations of such writers as Pater, Bennett, Butler, Wilde, Moore, Gissing, Galsworthy, Wells, and, at that time, even Hardy and Conrad.

It is tempting to claim credit for the vastly increased interest in the period since 1957 and it is tempting to assume responsibility for a considerable amount of research that has, since 1957, been published on many individual authors on whom ELT has focused. The temptation is even greater in view of the fact that many of those who have gone on to publish significantly in this period were among the earliest supporters of the MLA conferences and of ELT. But to make such claims would be more than merely immodest. It would indeed be an exaggeration. Still, it is not too much to claim that the annual MLA conferences, ELT and its several offshoots provided stimuluses and forums when they were needed.

Encouraged by the warm response at the Madison meeting, I agreed to produce a modest mimeographed newsletter of a few pages to

serve as a means of communication with perhaps forty interested scholars. But, as is often the case with me, my pen ran away with a modest idea and my typewriter ran away with my pen. What emerged, with my wife's help, was a forty-three page mimeographed Volume 1, Number 1. We typed stencils and proofread at home, ran off copies on an ancient mimeograph machine in the Purdue English Department office, hand-collated, prepared a mailing list, typed address labels, stapled, stuffed, and mailed. we assembled the contents with the help of James Hepburn, an old friend then at Cornell; Daniel Howard, then at Williams College; Jacob Korg, then at University of Washington; Robert P. Weeks, then at University of Michigan; and many librarians who supplied information on their manuscript holdings of 1880-1920 authors. We called the "newsletter" English Fiction in Transition and spoke of it as EFT, without realizing the Anglo-Saxon derivation of the word "eft."

As the newsletter grew during the month following the Madison meeting from the planned five pages to forty-three pages, so the mailing list for the first number rapidly grew from forty to 175 names. No subscription charge was contemplated for what was then a piggy-bank production. How seriously we had miscalculated interest as well as the labor we had committed ourselves to soon became evident. One month after the first mailing of 175 copies, an additional 100 copies were run off to satisfy specific requests. Shortly thereafter 180 more copies were mailed. As kind notices appeared in various journals, we found ourselves one year and 800 copies later with a shredded stencil for the first number. During the first year (1957-58) we produced two more numbers, the last of these with the help of my colleague Charles Green, now a dean at the University of Texas at Arlington. The cost of production, mailing, and pizza-pie evenings became greater than our piggybank could support.

With Volume 2 (1959) we began to charge one dollar a year to cover the essential costs, we appointed Charles Green Assistant Editor, and we received some part time graduate assistant help. Our paid subscriptions were about 400-500, including a growing number of readers abroad. During this year Edward Lauterbach, another Purdue colleague, joined our staff and made our collating evenings around the Gerbers' dining table an even merrier occasion. In addition, a graduate assistant was regularly assigned to the journal; we formed and gradually enlarged our advisory committee; we added a heavier stock colored cover; we occasionally published five and even six numbers in a year instead of the guaranteed minimum of two; and W. Eugene Davis, another Purdue colleague, joined our staff. The annual conferences at the MLA meetings, of which the journal was an offshoot, continued to be a lively forum for the exchange of ideas. Gradually, the journal itself began to produce offshoots of all kinds.

I began to take surveys of courses offered in the literature from 1880 to 1920 and to report on such courses; I surveyed

reprints of works that might be taught in such courses and urged publishers to make more titles available; I expanded the scope of EFT in 1963 and renamed the journal English Literature in Transition; in 1964 I initiated the ELT Special Series of previously unpublished manuscript material with H. G. Wells' Hoopdriver's Holliday and followed that title in 1966 with Edmund Gosse's America, The Diary of a Visit; in 1967-1968, John Munro, Henry Salerno, and I prepared a three volume series of period texts on the short story, drama, and poetry, published by Pega$us now distributed by Bobbs-Merrill; and in 1965 Edward Lauterbach and W. Eugene Davis, both old friends and then on the staff of ELT, began planning the guide and handbook that has become The Transitional Age (Troy: Whitston Publishing Co., 1973).

ELT came to one of its major crossroads in 1965. Four fundamental decisions were made: The ELT Conference decided to remain a conference and not request group status with its more formal organization and tendency to become a highly structured paper reading club; we decided to produce ELT by means of photo-offset and thus to eliminate the manual production burden by which a small staff was being overwhelmed; we decided to increase subscription rates; and we decided to contract with Kraus Reprint Corporation to reprint and distribute the out-of-print volumes. Since the decision not to seek group status, the annual ELT Conference or Seminar has continued to thrive. We have organized these seminars a little more coherently without sacrificing the opportunity for lively discussion. Papers, which are not read at the seminar, although they serve as springboards for discussion, have for some years been published in ELT prior to the MLA meetings. ELT has been produced by photo-offset and moderately reduced from an 8½ x 11 to a 6 x 8½ page size since Volume 10 (1967). We continue to prepare our own photoready typescript and we do not justify the right margin in order to keep our subscription rates as low as we can. Until 1967 our subscription rates had remained at $1.00 a year, even though we were producing between 200 and 250 pages of text in each volume. In 1967 to defray higher costs of production we raised our rates to a modest $2.50 for U.S. subscribers. We continue, with rare exceptions, to produce 250 to sometimes over 300 pages of text in each volume. The Kraus firm has continued to reprint out-of-print volumes of ELT, Volumes 10-11 (1967-1968) having recently been reprinted. The effort to make earlier volumes of ELT available to new subscribers was broadened in 1974, when we contracted with Johnson Associates to produce ELT in microform.

The development of courses in the period, the production of appropriate texts for such courses, the publication of an introductory guide-handbook for the period, and the establishment of a special series for the publication of short, previously unpublished works paved the way for a publication venture on a very large scale. This offshoot of ELT took form in 1968-1969.

Having moved from Purdue University to Northern Illinois Univer-

sity in 1968, I found a small young press and an audacious and imaginative Director, Richard Congdon. The university was evolving into a very reputable institution. The press was regarded as a major instrument in emphasizing excellence in all aspects of the university. In this advantageous atmosphere Richard Congdon and I planned the Annotated Secondary Bibliography Series. With the forthcoming volume on E. M. Forster, five volumes will be in print, and nine more volumes, including three on G. B. Shaw have been contracted. This venture has made it possible for ELT to publish more thorough annotated bibliographies on such minor authors as Olive Custance, Ernest Dowson, Edmund Gosse, M. R. James, Sheila Kaye-Smith, Arthur Machen, May Sinclair, J. A. Symonds, Arthur Symons, Israel Zangwill, and others. In several instances (e.g., Symons and Symonds) we have been able to devote an entire issue to a single author.

By Volume 15 (1972), one year after I moved to Arizona State University, ELT with its various kin (the MLA Seminar, the anthologies, the Special Series, and the A.S.B. Series) had settled firmly on a plateau of success. It was a fortunate moment, in the light of increasing economic problems throughout the country and their severe effect on all professions. Although to meet inflationary costs we have had to increase U.S. subscription rates to $3.00 in 1973 and to $4.00 in 1975, we have not been forced to alter our fundamental editorial policies or our basic economic principles. Despite necessary modest increases in subscription rates, the number of regular subscribers has remained stable for the last three years. Our subscribers remain extraordinarily loyal. The total number remains steadily at about 850; our print order remains at about 900 to 950; and individual numbers continue to go out of print about two years after the date of publication. ELT now has subscribers in all fifty states and Washington, D.C., and in thirty-one foreign countries. It clearly has international visibility.

We plan stubbornly to adhere to our basic editorial policies and our old-fashioned economic principles. We will continue to allow space for articles on minor authors and even, insofar as space allows, to encourage the submission of such articles. We will not allow ourselves to be lured into critical or content modishness. We will continue to allow space for annotated secondary bibliographies on relatively minor authors, like those planned for the next few years (Gilbert Cannan, John Freeman, John Gray, Richard Le Gallienne, Hugh Walpole, and others still in progress).

Economically, ELT has been largely independent and self-supportig for eighteen years. We have had no university or private foundation funding. Only the present index, partially supported by an assistance grant from the Arizona Commission on the Arts and Humanities, has had such support. Purdue University, Northern Illinois University, and, now, Arizona State University, during my affiliation with them, have provided office space, part-time typing aid, and graduate assistant aid. The cost of miscella-

neous supplies, stationery, invoices, mailing envelopes, printing, and postage has been entirely funded by subscription income. We have generally made ends meet. On the two occasions when we did not, the editor's piggybank came to the rescue. We intend to persist in the belief that a journal worth publishing, a journal for which there is an audience, can be self-supporting. This happy condition, however, does necessitate some compromises. We manage by working a little harder and by suppressing the temptation to be more pretentious than is necessary. We still prepare our own photoready copy, we do our own proofreading, we do not justify the right margin, we stuff and stamp and mail each number.

Even though ELT is produced by photo-offset, many hands still are involved in the production process; the personal element still leaves its mark. We still try to send fairly detailed evaluative comments with most rejected papers; we still try to guide authors patiently through revisions whenever we feel such revision might produce a publishable paper; we still write personal responses to all kinds of inquiries, which result in over 900 pieces of mail each year. The journal still retains something of the human touch of an autobiography.

Finally, having looked back over nearly eighteen years and, frankly, having enjoyed the exercise, I happily look ahead to ELT's quarter-century celebration in 1982.

Gaudeamus igitur! Helmut E. Gerber, Editor

Accident and Fate: The Possibility of Action in A Pair of Blue Eyes. XV:2, 158-67.

THE ACHIEVEMENT OF E. M. FORSTER. (rev): V:4, 52-55.

Ada Leverson and Oscar Wilde. XIII: 3, 193-200.

Adams, Elsie B. (art): X:3, 130-49; XI:3, 180-83; XIII:3, 203-9. (rev): XV:2, 174. (comp-anno): XIII:3, 209-44.

AESTHETES AND DECADENTS OF THE 1890'S. (rev): X:1, 46.

The Aesthetics of Violence. VII:4, 207-17.

AFTERMATH. (rev): XIV:2, 149-50.

AFTER THE TRAUMA: REPRESENTATIVE BRITISH NOVELISTS SINCE 1920. (rev): XIII:4, 305-7.

'ALBERGO EMPEDOCLE' AND OTHER WRITINGS. (rev): XV:4, 319-22.

Algernon's Appetite: Oscar Wilde's Hero as Restoration Dandy. XIII:1, 17-26.

Alldritt, Keith. (rev): XV:4, 334-36.

Allen, Walter. (rev): VI:2, 124.

Allott, Miriam. (rev): III:1, v; VI:2, 124.

The Ambiguous Nazarene in Lord Jim. XI:1, 35-37.

Amos, Arthur K. (art): XV:2, 158-67.

An Annotated Bibliography of Writings about Rudyard Kipling: First Supplement. (sb): VIII:3, 136-202.

[An Annotated Bibliography of Writings About Rudyard Kipling: First Supplement (Part II)]. (sb): VIII:4, 203-41.

APPROACHES TO THE NOVEL: MATERIAL FOR A POETICS. (rev): VI:2, 124.

Archer, Stanley. (art): XIV:3, 181-89.

ARCHITECTS OF THE SELF: GEORGE ELIOT, D. H. LAWRENCE, AND E. M. FORSTER. (rev): XV:4, 332-34.

Armato, Philip. (r): VIII:5, 310-11; IX:1, 48-49; X:3, 170-73. (comp-ed): VIII:5, 274-304; IX:4, 212-31; X:4, 204-40; XI:1, 43-65. (c): VIII:3, 137-202; VIII:4, 203-41; VIII:5, 274-75, 276, 277, 278, 279, 280, 282, 283, 285, 290, 292, 293, 296, 297, 298, 304; IX:4, 213-14, 215, 216-17, 218, 219, 220-21, 222, 223, 224, 226-27, 229, 230; X:4, 204-6, 208, 211, 214-19; XI:1, 19-20, 43-49, 51-52, 54, 56-57, 63, 64; XII:1, 36-37, 38-39, 40, 50, 52.

ARNOLD BENNETT & H. G. WELLS: A RECORD OF A PERSONAL AND A LITERARY FRIENDSHIP. (rev): IV:2, 68-69.

Arnold Bennett: Künstler and Bürger. V:2, 1-20.

Arnold Bennett Manuscripts and Rare Books: A List of Holdings. (ms/loc): I:2, 23-29.

ARNOLD BENNETT: PRIMITIVISM AND TASTE. (rev): II:2i, vi-vii.

ARNOLD BENNETT STOKE-ON-TRENT. (rev): IX:4, 232-33.

Arnold Bennett Through Biography. I:2, 20-22.

ART AND ORDER: A STUDY OF E. M. FORSTER. (rev): VIII:1, 49-53.

THE ART OF ARNOLD BENNETT. (rev): VI:4, 242-44.

THE ART OF E. M. FORSTER. (rev): V:4, 52.

THE ART OF PERVERSITY: D. H. LAWRENCE'S SHORTER FICTION. (rev): VI:3, 175-77.

THE ART OF REARRANGEMENT: E. M. FORSTER'S 'ABINGER HARVEST'. (rev): VIII:1, 55-57.

ARTHUR MACHEN. (rev): VIII:2, 133.

Arthur Machen: A Bibliography of Writings About Him. (sb): XI:1, 1-33.

ARTHUR MACHEN: A SHORT ACCOUNT OF HIS LIFE AND WORK. (rev): VII:1, 38-41.

Arthur Machen: Surface Realities or Essence of Spirit. (rev-art): VII:1, 38-41.

ARTHUR SYMONS: A CRITICAL BIOGRAPHY. (rev): VII:1, 43-44.

Arthur Symons and "The Symphony of Snakes". VII:4, 228-29.

Arthur Symons as Poet: Theory and Practice. VI:4, 212-22.

Arthur Symons' "Slovak Gypsy," A "New" Translation. (poem): IX:1, 21-22.

Arthur Symons, "The Symphony of Snakes" and the Development of the Romantic Image. VII:3, 143-45.

The Artist-Hero Before 1880. V:1, 31-32.

The Artist-Hero Novel: Comments on a Discussion Guide. V:1, 32-34.

The Artist-Novel in Transition. IV:3, 12-27.

The "Artist" Stories in The Untilled Field. XIV:2, 123-36.

Artists and Paintings in Maugham's Of Human Bondage. XIV:3, 181-89.

ASPECTS OF E. M. FORSTER. (rev): XII:3, 145-50.

ASPECTS OF FICTION: A HAND BOOK. (rev): VI:2, 125.

ASPECTS OF KIPLING'S ART. (rev): VII:4, 245.

Astrology? Stars, Sun, and Moon as Symbols in Hardy's Works. XIV:4, 219-22.

Athens and Troy: Notes on John Addington Symonds' Aestheticism. V:5, 14-26.

The Authenticity of Rudyard Kipling's Uncollected Newspaper Writings: 1882-1888. (art-pb): VIII:4, 242-49.

THE AUTHOR'S CRAFT AND OTHER CRITICAL WRITINGS OF ARNOLD BENNETT. (rev): XII:2, 98.

Autobiography in Hardy's Poems. IX:4, 183.

The Available and the Unavailable "I": Conrad and James. XIV:2, 137-45.

John Ellis

B

Bailey, J. O. (art): V:2, 21-29; IX:4, 190-96; XIV:4, 219-22; XV:1, 57-62. (r): XIII:4, 305-7. (rev): IX:4, 183; XIII:4, 303-5. (ed): XI:2, 123-24 (rev).

Barnett, Pat. (art): X:3, 119-29.

Bartlett, Lynn C. (art): IX:1, 18-20. (c): II:2i, 3-44; II:2ii, 45-91; IV:2, 30-42.

Baugh, Edward. (art): VII:4, 228-29; IX:1, 21.

Baylen, Joseph O. (art): X:4, 201-3. (r): XV:2, 174.

Becker, George J. (ed): VI:4, 248-49 (rev).

Beckson, Karl. (art): XIII:1, 37-38; XV:4, 291-304. (ed): X:1, 46 (rev).

Bedient, Calvin. (rev): XV:4, 332-34.

Beer, J. (rev): V:4, 52-55.

Beerbohm, Max. (rev): VIII:5, 313.

BEGINNING AGAIN: AN AUTOBIOGRAPHY OF THE YEARS 1911 TO 1918. (rev): XII:3, 142.

Beginnings of and for the True Short Story in England. XV:4, 269-76.

Bell, Quentin. (rev): XII:3, 139-40.

Bennett, Arnold. (art): I:2, 20-22; V:1, 1-5; V:2, 1-20; VII:3, 131-42, 188-89; X:2, 66-80; XIII:4, 254-86; XIV:2, 93-102. (rev): II:2i, vi-vii; IV:2, 68-69; VI:4, 242-44; IX:4, 232-33; XII:2, 98. (ms/loc): I:2, 23-29. (sb): I:1, 7-12; I:3, 33-35; II:1, 39; III:1, 22; III:2, 47; IV:1, 18; IV:2, 43-44; IV:3, 37; V:5, 35; VI:1, 19-25; VI:2, 92-93; VI:3, 151-52; VI:4, 225-27; VII:1, 27-28; VII:2, 114-15; VIII:2, 115; IX:4,212-13; X:4, 204-8; XIII:1, 40-45; XIV:1, 55-59; XV:1,63-67.

Bensen, Alice R. (art): IX:1, 39-43.

Beresford, John Davys. (sb): I:1, 12-13.

Bergonzi, Bernard. (rev): V:1, 64-66.

Bertz, Eduard. (rev): V:2, 36-38.

Besant, Walter. (art): II:1, 28-35. (sb): II:1, 39-40; III:1 22; IV:3, 38.

BIBLIOGRAPHIES OF STUDIES IN VICTORIAN LITERATURE FOR THE TEN YEARS 1955-1964. (rev): XI:3, 186-88.

A BIBLIOGRAPHY OF E. M. FORSTER. (rev): IX:3, 156-57.

A Bibliography of the Novels of W. H. Mallock. (pb): VI:4, 190-98.

A Bibliography of Writings About Hubert Crackanthorpe. (sb): VI:2, 85-91.

Blakey, Barbara. (comp-ed): XV:1, 63-100. (c): XV:1, 85-90.

Bland, D. S. (art): II:1, 36-38; V:4, 21-22.

BLOOMSBURY. (rev): XII:3, 139-40.

Bodelsen, C.A. (rev): VII:4, 245.

Bojarski, Edmund A. (art): IX:3, 169-71. (rev-art): VII:4, 234-38. (r): X:3, 163-66.

Boll, Ernest. (art): II:1, 28-35.

Boll, T. E. M. (art): IX:4, 210-11; XIV:2, 115-17.

Bonds, Robert E. (art): VII:1, 8-11.

Booth, Wayne C. (r): V:1, 51-54. (rev): V:1, 57-59.

Borrello, Alfred. (rev): XV:4, 324-25. (c): XI:1, 56-64; XII:1, 49-54; XIII:1, 72-75; XIV:2, 146-48; XV:1, 94-98.

Boxill, Roger. (rev): XIII:3, 248-50.

Bradbury, Malcolm. (ed): IX:3, 157-58 (rev).

Brander, Laurence. (rev): VII:1, 47; XII:3, 135-37.

Brennan, Neil F. (rev-art): VIII:5, 269-71.

BRITISH PLAYS OF THE NINETEENTH CENTURY. (rev): XI:2, 123-24.

Brooke, Rupert. (rev): VII:4, 239; XI:2, 79; XII:1, 56-57.

Brooks, Michael W. (art): XII:1, 21-31.

Brooks, Richard A. E. (c): I:3, 8-29; II:1, 4-27.

Buchan, John [Lord Tweedsmuir]. (art): IX:5, 236-40. (rev): IX: 1, 49-51. (sb): IX:5, 241-91; IX:6, 292-325; X:4, 209-11; XV: 1, 67-69.

Buchanan, Robert. (art): XII:2, 99-103.

Buckley, Vincent. (rev): VII:3, 190-91.

Burgess, C. F. (art): XV:3, 221-31.

Burkhart, Charles. (art): VI:1, 1-8; XIII:3, 193-200. (r): X: 3, 161-63. (c): II:2i, 3-44; II:2ii, 45-91; III:2, 34-46; IV: 2, 30-42; IV:3, 52-53.

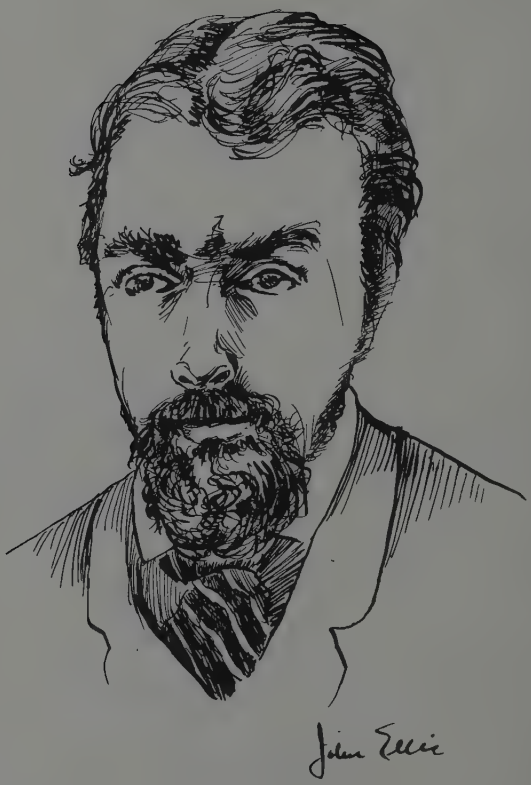
Burne, Glenn S. (intro): IX:2, 55-56. (comp-anno): IX:2, 57-107. (rev): VII:2, 127-28. (c): IX:4, 216.

Bush, Douglas. (rev): VII:1, 51-52.

Busza, Andrezej [Andrew]. (r): XI:4, 222-26. (rev): X:3, 163-66.

Butler, Samuel. (art): I:1, 14-17; III:1, 17-21; IV:3, 28-35; V:1, 30-31; VII:4, 230-33. (rev): III:2, ix-xi; V:5, 42-43; VII:4, 248-49; VIII:5, 310-11. (sb): I:1, 17-18; I:2, 30; I:3, 35; II:1, 41; III:1, 22-24; III:2, 47; IV:1, 18-19; IV: 2, 44-45; IV:3, 38; V:1, 35-37; VI:1, 25-31; VI:2, 93-94; VI: 3, 152-54; VI:4, 227-28; VII:1, 28-29; VIII:2, 116; VIII:5, 274-75; IX:4, 213-15; X:4, 211-12; XIII:1, 45; XIV:1, 59-60; XV:1, 69-71.

By and About Forster: A Review-Essay. XV:4, 319-31.


John Ellis

C

Cannan, Gilbert. (sb): I:1, 18-19.

Carey, Glenn O. (art): VII:4, 230-33.

Carpenter, Richard. (art): IX:4, 185-86. (rev): VIII:5, 309-10.

A CASE OF HUMAN BONDAGE. (rev): IX:4, 233-34.

Cassell, Richard A. (rev): V:1, 59-63. (c): I:2, 2-19.

THE CAVE AND THE MOUNTAIN: A STUDY OF E. M. FORSTER. (rev): IX:3, 161-67.

Chaikin, Milton. (c): II:2i, 3-44; II:2ii, 45-91; III:2, 34-46.

Chance and Choice in Thomas Hardy's "Panthera". XIV:4, 249-56.

Charlesworth, Barbara. (rev): IX:3, 174-76.

Charlton, William. (rev): VII:1, 38-41.

Checklist of Writings by Dorothy M. Richardson. (pb): VIII:1, 1-11.

CHIEF MODERN POETS OF ENGLAND AND AMERICA. (rev): VI:3, 178-79.

Church, Margaret. (rev): VII:1, 52.

The Claims of Language: Virginia Woolf as Symbolist. IV:1, 12-17.

Clareson, Thomas D. (rev-art): XI:4, 226-29.

Clarke, I. F. (rev): XI:4, 226-29.

Cohen, Joseph. (art): VI:3, 142-46; VII:1, 1-7; VIII:5, 253-68; XII:2, 96-97.

Cohen, Morton N. (ed): IX:2, 111-12 (rev). (c): I:3, 36-38; III:3, 1-74; III:4, 75-148; III:5, 149-235; IV:3, 49; VIII:3, 137-202; VIII:4, 203-41.

COLLECTED ARTICLES ON GEORGE GISSING. (rev): XII:2, iv.

THE COLLECTED LETTERS OF D. H. LAWRENCE. (rev): V:4, 47-48.

COLLECTED STORIES (1893-1897) OF HUBERT CRACKANTHORPE TOGETHER WITH AN APPRECIATION BY HENRY JAMES. (rev): XIII:4, 307-8.

The Collector. (ed): III:1, 1-11.

CONAN DOYLE. (rev): V:4, 48-49.

Conrad, Borys. (rev): XIII:3, 246-47.

Conrad in his Historical Perspective. XIV:3, 157-66.

Conrad, Joseph. (art): VI:1, 1-8; IX:3, 169-71; X:2, 81-88; XI:1, 35-37; XII:1, 1-9; XII:4, 165-74, 175-88, 189-94, 195-96; XIV:2, 137-45; XIV:3, 157-66; XV:3, 221-31. (rev-art): VII:4, 234-38. (rev): VII:2, 125-27; VII:4, 246; X:3, 163-66; XI:4, 217-19, 220-22, 222-26; XIII:1, 77-79, 79-81; XIII:3, 245-46, 246-47; XIV:1, 53-54.

Conrad's Last Novel. XII:4, 189-94.

Conrad's Later Fiction. XII:4, 165-74.

CONRAD'S POLISH BACKGROUND: LETTERS TO AND FROM POLISH FRIENDS. (rev): VII:4, 234-38.

CONRAD'S POLISH LITERARY BACKGROUND AND SOME ILLUSTRATIONS OF THE INFLUENCE OF POLISH LITERATURE ON HIS WORK. (rev): X:3, 163-66.

CONRAD'S POLITICS: COMMUNITY AND ANARCHY IN THE FICTION OF JOSEPH CONRAD. (rev): XI:4, 220-22.

CONRAD'S SHORT FICTION. (rev): XIII:1, 79-81.

Conrad's "Succès de Curiosité": The Dramatic Version of The Secret Agent. X:2, 81-88.

Conrad the Victorian. VI:1, 1-8.

The Consolation of Ecstasy. VI:4, 200-11.

Cooperman, Stanley. (art): VI:1, 9-13.

Cordell, Richard A. (art): I:3, 30-32. (rev): IV:3, 64-66.

Corelli, Marie. (art): XIII:1, 27-36.

Cornelius the Nazarene: Ambi-Ambiguity in Lord Jim. XII:4, 195-96.

Cornell, Louis L. (art): VII:4, 194-206; VIII:4, 242-49. (rev): X:3, 170-71. (c): III:5, 149-235; VIII:3, 137-202; VIII:4, 203-41.

Correction. VIII:1, ix; XIII:2, iv.

THE CORRESPONDENCE OF SAMUEL BUTLER WITH HIS SISTER MAY. (rev): V:5, 42-43.

Costa, Richard Hauer. (rev-art): X:2, 89-96. (r): IX:3, 172-73. (rev): X:3, 167-68.

Court, Franklin E. (art): XV:1, 21-35. (r): XIV:3, 178-80.

Coustillas, Pierre. (art): VI:3, 130-41; IX:4, 197-209. (intro): VII:2, 59-61; IX:1, 2-3. (r): V:1, 63-64; V:4, 49-50; VII:4, 244-45. (comp-anno): VII:1, 14-26; VII:2, 61-72. (ed): VIII: 5, 311-12 (rev); XII:2, iv (rev). (c): VI:2, 94, 99, 111, 112, 113, 114, 117, 118; VII:2, 76, 84, 93-94, 96, 98, 99, 101-2, 103; VIII:3, 137-202; VIII:4, 203-41; VIII:5, 289, 291, 292, 293, 294, 296, 297, 298, 299; XI:1, 44, 45, 47, 59; XII: 1, 38; XIII:1, 53, 54, 61-62.

Cox, J. Randolph. (art): IX:5, 236-40; XII:4, 197-202. (r): IX: 1, 49-51. (comp-ed): IX:5, 241-91; IX:6, 292-325; XII:4, 203-10. (c): IX:5, 241-91; IX:6, 292-325; X:4, 209-11; XV:1, 67-69.

Crackanthorpe, Hubert. (art): VI:2, 76-84. (rev): XIII:4, 307-8. (sb): I:1, 19; I:3, 35; V:1, 37; VI:2, 85-91; VI:3, 154; VI:4, 228; XV:1, 71-72.

THE CRADLE OF EREWHON. (rev): III:2, ix-xi.

CREATION AND CRITICISM: 'A PASSAGE TO INDIA.' (rev): XV:4, 322-24.

Crews, Frederick C. (rev): V:4, 55-58.

Crinkley, Richmond. (rev): XIV:3, 178-80

Critic's Key: Poem or Personality? XI:3, 174-79.

Critic's Key: Poem or Personality: An Aubade. XII:2, 96-97.

THE CROWNS OF APOLLO: A STUDY IN VICTORIAN CRITICISM AND AESTHETICS. (rev): VIII:5, 308-9.

Current-Garcia, Eugene. (rev): VI:2, 124-25.

Current Problems in Textual Scholarship on the Works of Thomas Hardy. XIV:4, 239-46.

Curtin, Frank D. (art): I:2, 20-22.
Cushwa, Frank W. (rev): VII:4, 246.

John Ellis

D. H. LAWRENCE (Draper). (rev): VII:4, 243-44.

D. H. LAWRENCE (Spilka). (rev): VI:3, 177.

D. H. Lawrence at Taos. (note): XIII:2, 86.

DARK PASSAGES: THE DECADENT CONSCIOUSNESS IN VICTORIAN LITERATURE. (rev): IX:3, 174-76.

Dates for the Rhymers' Club. XIV:1, 49-53.

Davidson, John. (rev): V:1, 54-57.

Davis, W. Eugene. (art): XI:2, 95-101. (r): VII:4, 243-44; VIII:5, 309-10, 313; IX:3, 176, 177; XIV:1, 53-54. (intro): X:2, 97-98. (comp-anno): X:2, 99-117; X:3, 150-60. (comp-ed): VIII:2, 115-27. (c): VII:2, 95, 106; VIII:2, 120-21, 122; VIII:3, 137-202; VIII:4, 203-41; VIII:5, 283, 290, 296; IX:4, 213, 218-19, 220; IX:5, 245, 246, 249, 250, 253, 258, 259, 271, 275, 280, 281, 284, 285; IX:6, 293, 295, 296, 297, 300, 301, 311, 315, 324; X:4, 209, 211, 212, 223; XI:1, 52, 64-65; XV:1, 98-99.

THE DECADENT POETRY OF THE EIGHTEEN-NINETIES. (rev): XIV:2, 152-54.

DeMello, George. (c): V:3, 13.

DeMorgan, William. (sb): I:1, 19.

DER MODERNE ENGLISCHE ROMAN: INTERPRETATIONEN. (rev): XI:3, 184-86.

The Development of Kipling's Prose from 1883 through "Plain Tales from the Hills". VII:4, 194-206.

The Dialogue of Life and Art in Arthur Symons' Spiritual Adventures. XII:3, 105-17.

Dickson, Lovat. (rev): XIII:1, 85-86.

DIE MODERNE ENGLISCHE LYRIK: INTERPRETATIONEN. (rev): XI:3, 184-86.

DIE ROMANKONZEPTION IN ENGLAND 1880-1910. (rev): XI:4, 230-31.

THE DIVIDED SELF: A PERSPECTIVE ON THE LITERATURE OF THE VICTORIANS. (rev): XV:3, 232-34.

The Divine Fire (1904) and Martin Eden (1909). XIV:2, 115-17.

DOCUMENTS OF MODERN LITERARY REALISM. (rev): VI:4, 248-49.

Dolmetsch, Arnold. (art): VI:2, 65-75.

Dorothy M. Richardson: An Annotated Bibliography of Writings About Her. (sb): VIII:1, 12-35.

Douglas, Norman. (art): XIV:3, 167-77.

Douglas, Olive Custance. (intro): XV:1, 49-51. (sb): XV:1, 52-56.

Dowden, Wilfred S. (rev): XIV:1, 53-54.

DOWNHILL ALL THE WAY: AN AUTOBIOGRAPHY OF THE YEARS 1919 TO 1939. (rev): XII:3, 142-43.

Dowson, Ernest. (rev): IX:1, 48-49. (sb): XIV:1, 17-42; XV:1, 72-73.

Doyle, Sir Arthur Conan. (rev): V:4, 48-49; VI:3, 179; VII:1, 48; VIII:2, 133-34. (note): VII:1, 35-36.

Doyle, Paul A. (comp-anno): XV:3, 189-98.

Drake, Robert Y. (intro): V:1, 6-11. (comp-anno): V:1, 12-26. (c): IX:4, 229.

Draper, Ronald P. (rev): VII:4, 243-44.

THE DUAL HERITAGE OF JOSEPH CONRAD. (rev): XI:4, 222-26.

Duclaux, Mary. (intro): X:1, 27-31. (pb): X:1, 32-39. (sb): X:1, 39-46.

Dunlap, Joseph R. (c): III:3, 1-74; III:4, 75-148; III:5, 149-235; VI:3, 153, 163, 164, 165, 166, 167; VIII:3, 137-202; VIII:4, 203-41; VIII:5, 279-80, 281-82, 285.

Durkin, Brian. (art): X:2, 66-80.

Dwyer, Charles L. (r): X:2, 96.

John Ellis

E

ELT Conference Checklist. X:4, 178-80.

E. M. FORSTER (Grandsen). (rev): V:4, 52-55.

E. M. FORSTER (Kelvin). (rev): XI:2, 103-5.

E. M. FORSTER (McDowell). (rev): XIII:1, 81-84.

E. M. FORSTER (Moore). (rev): IX:3, 157.

E. M. FORSTER (1879-1970). (obit): XIII:2, 180.

E. M. Forster: An Annotated Checklist of Writings About Him. (sb): II:1, 4-27.

E. M. Forster: An Annotated Secondary Bibliography. (sb): XIII: 2, 93-173.

The E. M. Forster Bibliography of Secondary Writings: Some Preliminary Observations. XIII:2, 89-92.

E. M. FORSTER: A CRITICAL STUDY. (rev): XII:3, 136-37.

E. M. FORSTER: A REASSESSMENT. (rev): VIII:1, 53-55.

E. M. FORSTER: A TRIBUTE, WITH SELECTIONS FROM HIS WRITINGS ON INDIA. (rev): VIII:1, 57-58.

AN E. M. FORSTER DICTIONARY. (rev): XV:4, 324-25.

E. M. Forster, Gerald Heard, and Bloomsbury. XII:2, 87-91.

E. M. Forster: Recent Extended Studies. (rev-art): IX:3, 156-68.

E. M. Forster: Romancer or Realist? (rev-art): XI:2, 103-22.

E. M. FORSTER'S OTHER KINGDOM. (rev): XII:3, 135-36.

E. M. FORSTER: THE PERILS OF HUMANISM. (rev): V:4, 55-58.

An Early Estimate of H. G. Wells. V:4, 21-22.

THE EARLY H. G. WELLS: A STUDY OF THE SCIENTIFIC ROMANCES. (rev): V:1, 64-66.

THE EDWARDIAN TURN OF MIND. (rev): XII:3, 158-60.

Edwards, Duane. (r): XIV:4, 257-59.

Egan, Joseph J. (art): IX:1, 28-32; XIII:1, 9-15.

EIGHT MODERN WRITERS. (rev): VII:1, 49-50.

Eigner, Edwin M. (art): VII:2, 111-13.

Eisen, Jacqueline. (c): III:5, 149-235; IV:3, 44, 45; V:1, 35-49; VIII:3, 137-202; VIII:4, 203-41.

Eliot, George. (rev): XV:4, 332-34.

Elliott, Nathaniel. (art): XII:2, 79-85.

Ellis, Havelock. (intro): IX:2, 55-56. (pb): IX:2, 56-74. (sb): II:1, 41; IX:2, 74-107; IX:4, 215-16; X:4, 213-14; XIII:1, 46; XV:1, 74.

Emmett, V. S. Jr. (art): XV:3, 199-212.

ENGLISH CRITICISM OF THE NOVEL 1865-1900. (rev): IX:3, 178-79.

THE ENGLISH NOVELISTS: A SURVEY OF THE NOVEL BY TWENTY CONTEMPORARY NOVELISTS. (rev): VI:2, 124.

ENGLISH POETRY OF THE FIRST WORLD WAR: A STUDY IN THE EVOLUTION ON LYRIC AND NARRATIVE FORM. (rev): VIII:2, 131.

THE EPIC STRAIN IN THE ENGLISH NOVEL. (rev): II:1, 48.

ERNEST DOWSON. (rev): IX:1, 48-49.

Ernest Dowson: An Annotated Bibliography of Writings About Him. (sb): XIV:1, 17-42.

Ernest Pontifex as Anti-Hero. V:1, 30-31.

ERNEST PONTIFEX OR THE WAY OF ALL FLESH. (rev): VII:4, 248-49.

Erratum: Coustillas' "George Gissing's Feminine Portraiture". (correction): VI:4, 224.

Esther Waters: The Sources of the Baby-Farm Episode. XI:1, 39-42.

Evans, Lawrence. (ed): XIV:2, 150-52 (rev).

AN EXPERIMENT IN FICTION. (rev): V:1, 51-54.

EXPLORERS OF THE INFINITE: SHAPERS OF SCIENCE FICTION. (rev): XI:4, 226-28.

F

Fairchild, Hoxie Neale. (rev): VI:2, 126-27.

THE FAMILY LETTERS OF SAMUEL BUTLER. (rev): V:5, 42-43.

FATHER AND SON. (rev): IX:1, 47-48.

Faurot, Ruth Marie. (art): XI:2, 81-85.

Feinberg, Leonard. (rev): VII:1, 51.

THE FICTION OF E. M. FORSTER. (rev): XI:2, 103-22.

Fielden, John Seward. (r): II:1, 3.

THE FIFTH QUEEN. (rev): VII:4, 240.

Fisher, Benjamin Franklin, IV. (r): XV:3, 236-39.

Fishman, Solomon. (rev): VII:1, 52-53.

Five Years After. VI:1, ix-xii.

Flamm, Dudley. (art): XI:1, 35-37.

Fleishman, Avrom. (art): XII:4, 189-94. (rev): XI:4, 220-22.

Fletcher, Ian. (ed): X:3, 168-70 (rev).

Fleury, Gabrielle. (rev): VIII:5, 311-12.

Flory, Evelyn A. (art): XIV:2, 93-102; XIV:3, 167-77.

The Flower and the Beast: A Study of Oscar Wilde's Antithetical Attitudes Toward Nature and Man in The Picture of Dorian Gray. XV:1, 37-48.

Ford, Ford Madox. (art): IV:1, 2-11; IV:2, 9-10; VI:1, 14-15; IX:3, 145-52; XIII:4, 296-302; XV:2, 144-57. (rev-art): VI:1, 58-64; VIII:5, 305-7. (rev): V:1, 59-63; VI:1, 57-58; VII:4, 240, 241-43; XIII:3, 245-46. (pb): IV:2, 11-18. (sb): I:1, 20-22; I:2, 2-19, 30-31; I:3, 35; II:1, 41-43; III:1, 24; III:2, 47-48; IV:1, 19-20; IV:2, 19-29; IV:3, 39-41; V:1,

37-38; V:4, 24-25; V:5, 36-37; VI:1, 31; VI:2, 95-97; VI:3, 154-61; VII:2, 115-16; VIII:2, 117; VIII:5, 276-78; IX:4, 216-19; X:4, 214-19; XIII:1, 46-50; XIV:3, 201-4; XV:1, 74-76.

Ford Madox Ford. (pb): IV:2, 11-18.

Ford Madox Ford: An Annotated Bibliography of Writings About Him: Supplement. (sb): IV:2, 19-29.

Ford Madox Ford: An Annotated Checklist of Writings About Him. (sb): I:2, 2-19.

Ford Madox Ford and His Contemporaries: The Techniques of the Novel. IV:1, 2-11.

FORD MADOX FORD: A STUDY OF HIS NOVELS. (rev): V:1, 59-63.

FORD MADOX FORD: 1873-1939. A BIBLIOGRAPHY OF WORKS AND CRITICISM. (rev): VI:1, 57-58.

FORD MADOX FORD: FROM APPRENTICE TO CRAFTSMAN. (rev): VII:4, 241-43.

FORD MADOX FORD'S NOVELS: A CRITICAL STUDY. (rev): VI:1, 58-64.

FORD MADOX FORD: THE ESSENCE OF HIS ART. (rev): VIII:5, 305-6.

Ford's Manuscript Revisions of The Good Soldier. IX:3, 145-52.

FOR SOME WE LOVED. (rev): I:3, 3-6.

FORSTER: A COLLECTION OF CRITICAL ESSAYS. (rev): IX:3, 157-58.

Forster as Fabulist: Proverbs and Parables in A Passage to India. XV:4, 245-56.

Forster, E. M. (art): VI:1, 9-13; IX:2, 108-10; X:1, 8-9; XII:2, 87-91; XIII:2, 89-92; XIII:3, 181-92; XIV:2, 119-21; XV:2, 116-34; XV:3, 199-212, 213-19; XV:4, 245-56. (rev-art): V:4, 51-58; VIII:1, 49-60; IX:3, 156-68; XI:2, 103-22; XII:3, 135-50; XV:4, 319-31. (rev): XIII:1, 81-84; XV:4, 332-34. (sb): I:1, 22; I:2, 31; II:1, 4-27, 43; III:1, 24-27; III:2, 48-50; IV:1, 20-22; IV:2, 45-53; IV:3, 41-47; V:1, 38-43; V:4, 25-32; VI:1, 31-32; VI:2, 97-105; VI:3, 161-62; VI:4, 229-33; VII:1, 29-30; VII:2, 117-18; VIII:5, 278-83; X:1, 47-64; X:4, 219-38; XI:4, 206-16; XIII:2, 93-173. (obit): XIII:2, 180.

Forster's Most Recent Critics. (rev-art): VIII:1, 49-60.

Fraiberg, Louis. (r): VI:3, 174-75.

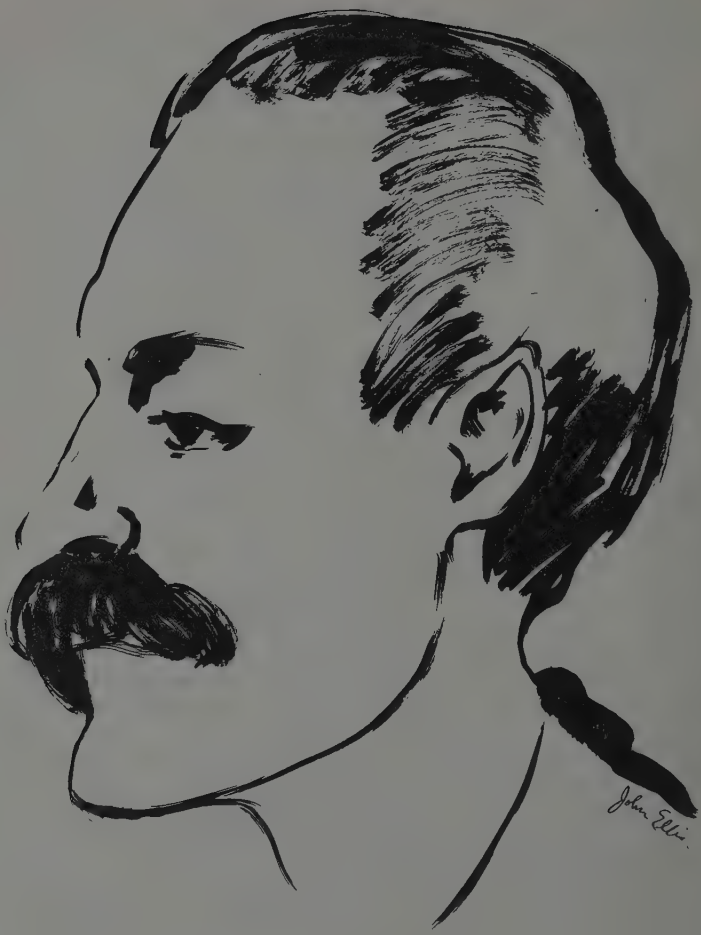
Freydank, Konrad. (c): VIII:3, 137-202; VIII:4, 203-41.

FROM JANE AUSTEN TO JOSEPH CONRAD. (rev): II:1, 35.

FROM SHYLOCK TO SVENGALI: JEWISH STEREOTYPES IN ENGLISH LITERATURE. (rev): IV:3, 59-60.

Fuller, Jean Overton. (rev): XV:3, 236-39.

THE FUTURE AS NIGHTMARE: H. G. WELLS AND THE ANTI-UTOPIANS. (rev): XI:1, 33-34.


John Ellis

G. E. Moore and the Bloomsbury Group. XII:3, 119-34.

Galsworthy, John. (art): XIII:4, 288-95. (rev-art): I:3, 3-6. (sb): I:1, 23-24; I:3, 7-29, 36; II:1, 44-45; III:1, 27; III: 2, 50; IV:1, 22-23; IV:2, 53-54; IV:3, 48; V:1, 43; VII:2, 93-110; VIII:5, 284-90; IX:4, 219-20; X:4, 238-40; XIII:1, 51-52.

Galsworthy: The Paradox of Realism. XIII:4, 288-95.

Garab, Arra M. (r): XII:3, 158-60.

Gardner, Brian. (rev): VIII:2, 131-32.

Geddes, Gary. (art): XII:4, 175-88.

The Genie and His Pen: The Fiction of John Buchan. IX:5, 236-40.

Gentlefolk in Philistia: The Influence of Matthew Arnold on E. M. Forster's Howard's End. XV:3, 213-19.

GEORGE GISSING: A CRITICAL BIOGRAPHY. (rev): VI:4, 246-48.

George Gissing: An Annotated Bibliography of Writings About Him: Foreign Journals: Supplement II. (sb): VII:1, 14-26.

George Gissing: An Annotated Bibliography of Writings About Him: Supplement. (sb): III:2, 3-33.

George Gissing: An Annotated Bibliography of Writings About Him: Supplement III. (sb): VII:2, 73-92.

GEORGE GISSING AND H. G. WELLS: THEIR FRIENDSHIP AND CORRESPONDENCE. (rev): IV:2, 68-69.

GEORGE GISSING'S COMMONPLACE BOOK. (rev): V:4, 49-50.

GEORGE MOORE. (rev): VIII:5, 312-13.

George Moore: An Annotated Bibliography of Writings About Him. (intro-sb): II:2i, 1-44. (sb): II:2ii, 45-91.

George Moore: An Annotated Bibliography of Writings About Him: Supplement I. (sb): III:2, 34-46.

George Moore: An Annotated Bibliography of Writings About Him: Supplement II. (sb): IV:2, 30-42.

George Moore and the Dolmetsches. VI:2, 65-75.

GEORGE MOORE: L'HOMME ET L'OEUVRE (1852-1933). (rev): X:3, 161-63.

George Moore, Schopenhauer, and the Origins of The Brook Kerith. XII:1, 21-31.

George, W. L. (sb): I:1, 24; IV:2, 54.

THE GEORGIAN REVOLT: RISE AND FALL OF A POETIC IDEAL 1910-1922. (rev): VIII:5, 269-71.

Gerber, Helga S. (c): IV:2, 20, 26; V:3, 3, 4, 5, 8, 9, 10, 17, 18, 20, 21, 23, 24, 25, 27, 29, 30-31, 32, 36, 37, 38, 41, 44, 45, 46, 47, 48, 49, 50, 53-54, 55, 56, 57-58, 60, 64, 68, 69, 70, 71, 74; V:4, 26, 29, 30, 34, 35; VI:1, 35, 37; VII:2, 95, 105.

Gerber, Helmut E. (art): IV:3, 1-10; VI:1, ix-xii; X:4, 175-78. (r): II:1, 35, 48; II:2i, vi-vii; III:1, iii-v; III:2, vii; IV:2, 68-69; IV:3, 62-66; V:1, 57-59; V:2, 35-36; V:4, 47-48; V:5, 42-43; VI:1, 57-58; VI:2, 124-25, 126-27; VI:3, 177-79; VI:4, 242-44, 248-49; VII:1, 46-47, 51-53; VII:2, 127-29; VII:4, 240, 246-47; VIII:2, 128-32, 134; VIII:5, 311-13; IX:1, 49, 51-52; IX:3, 178-79; IX:6, 326-27; X:1, 46; X:4, 180; XI:2, 86; XI:3, 186-88; XII:1, 10, 58-59; XII:2, iv, 98; XIII:4, 307-8. (notes): III:1, 15-16; III:2, 1-2; IV:1, 28-30; IV:2, 65-67; IV:3, 57-58; V:1, 50; V:5, iv-v, 31-32, 43-45; VI:1, 56-57; VI:4, 223; VIII:5, 272-73; X:4, 178-80. (comp-ed): I:1, 6-43; I:2, 2-19, 30-35; I:3, 7-29, 33-40; II:1, 4-27, 39-48; II:2i, 1-44; II:2ii, 45-91; III:1, 1-11, 22-33; III:2, 34-46, 47-53; III:3, 1-74; III:4, 75-148; III:5, 149-235; IV:1, 18-28; IV:2, 30-42, 43-65; IV:3, 37-57; V:1, 35-49; V:4, 23-43; V:5, 34-41; VI:1, 19-56; VI:2, 92-123; VI:3, 151-70; VI:4, 225-41; VII:1, 27-34; VII:2, 114-24; VIII:2, 115-27; VIII:5, 274-304; IX:4, 212-31; X:4, 204-40; XI:1, 43-65; XII:1, 33-54; XIII:1, 39-76; XIV:1, 55-91; XV:1, 63-100. (c): I:1, 8, 9, 10, 11, 12, 13, 17-18, 19, 20-21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 32-35, 36, 37, 38, 39, 40, 41, 42, 43; I:2, 2-19; I:3, 7-29, 33, 34, 35; II:1, 4-27, 39-48; II:2i, 1-44; II:2ii, 45-91; III:1, 22-33; III:2, 34-46, 47-53; III:3, 1-74; III:4, 75-148; III:5, 149-235; IV:1, 18-28; IV:2, 19, 22, 23, 24, 25, 27, 28, 30-42, 43-65; IV:3, 37-57; V:1, 35-49; V:3, 2, 3, 4, 6, 7, 8, 11, 15, 19, 20, 22, 23, 25-26, 27, 28, 29-30, 31, 35, 36, 37, 38-39, 40, 43, 46, 49, 50, 52, 54, 55-56, 57, 60, 65, 66, 67, 68, 70,

71, 72, 73, 74, 77; V:4, 24-25, 26, 28, 29, 30, 31, 32, 33-35, 43; VI:1, 19, 25-31, 31-32, 39, 42, 43-44, 52-53, 56; VI:2, 93, 94, 95-97, 102-3, 106, 107, 108, 111, 112, 114, 116, 117-18; VI:3, 152-54, 154-61, 164-65, 167-69; VI:4, 227, 235-36; VII:1, 30, 32-33; VII:2, 73, 74, 80-81, 84, 85, 91, 92, 97, 99, 102, 103, 105, 107, 116, 118, 120-22; VII:3, 154, 170; VIII:2, 117, 118, 121, 122-23; VIII:3, 137-202; VIII:4, 203-41; VIII:5, 276, 277, 283, 290, 291, 292, 293, 295, 296, 299, 300, 301-2; IX:4, 212, 213, 220, 221, 225, 226, 227; IX:6, 306; X:4, 213, 217; XI:1, 44, 50-54, 59, 60; XII:1, 45-48; XV:3, 192.

Gettmann, Royal A. (rev): IV:3, 62-64. (ed): IV:2, 68-69 (rev).

Ghostly Antiquary: The Stories of Montague Rhodes James. XII:4, 197-202.

Gilbert, Elliot L. (art): VII:4, 207-17. (ed): IX:1, 51-52 (rev). (c): VIII:3, 137-202; VIII:4, 203-41.

Gindin, James. (rev): XV:4, 327-29.

Giordano, Frank R., Jr. (art): XIV:4, 249-56; XV:2, 136-43.

Gish, Robert. (art): XV:4, 245-56.

Gissing, George. (art): VI:3, 130-41. (intro-letters): IX:4, 197-209. (intro): VII:2, 59-61; IX:1, 2-3. (rev): IV:2, 68-69; V:2, 36-38; V:4, 49-50; VI:4, 246-48; VII:4, 244-45; VIII:5, 311-12; XII:1, 10; XII:2, iv. (pw): IX:1, 4-10. (pb): I:1, 24-25; VII:2, 61-72. (sb): I:1, 25-28; I:2, 31-32; I:3, 36; II:1, 45-46; III:1, 27-30; III:2, 3-33; IV:2, 54; VII:1, 14-26; VII:2, 73-92; VIII:5, 290-300; IX:4, 220-24; XI:1, 43-49; XII:1, 35-43; XIII:1, 52-62; XIII:3, 244; XIV:1, 62-71. (correction): VI:4, 224.

Gissingiana. (sb): XIII:3, 244.

A Gissing Series. (rev): XII:1, 10.

Gissing's Feminine Portraiture. VI:3, 130-41.

Gissing's Short Stories: A Bibliography. (intro-pb): VII:2, 59-72.

Glicksberg, Charles I. (rev): VII:2, 128-29.

Glikin, Gloria. (comp-anno): VIII:1, 1-11, 12-35. (c): XIV:1, 84-88.

Godfrey, Denis. (rev): XII:3, 135-36.

Goetsch, Paul. (art): VII:3, 188-89. (rev): XI:4, 230-31. (comp-anno): VII:1, 14-26. (c): VII:1, 28-29; VIII:2, 120; VIII:5, 284-90, 292, 293, 294, 295, 296, 297, 298, 299, 300; XII:1, 50-51; XV:2, 172-73.

Goldberg, Gerald Jay. (art): IV:3, 12-27.

The Golden Arrow: Mary Webb's "Apocalypse of Love". X:1, 1-8.

THE GOLDEN KEY: A STUDY OF THE FICTION OF GEORGE MACDONALD. (rev): IV:2, 69-71.

Goldfarb, Russell M. (art): VI:1, 17-18.

GOODBYE TO MORNING: A BIOGRAPHICAL STUDY OF MARY WEBB. (rev): IX:3, 177.

Goode, Stephen H. (comp): X:2, 96 (rev).

Goodheart, Eugene. (rev): VII:1, 42-43.

Gordan, Dr. John D. (obit): XI:2, 125.

Gordon, Ambrose, Jr. (rev): VIII:5, 306-7.

Gordon, D. J. (rev): V:4, 45-46.

Gordon, Jan B. (art): XII:3, 105-17; XV:4, 277-90. (r): XII:2, 76-78.

Gosse, Sir Edmund. (art): IX:3, 137-44; XIV:3, 191-99. (intro): XI:3, 126-27. (rev): IX:1, 47-48; X:1, 25-26. (sb): XI:3, 127-72; XII:1, 43-44; XIII:1, 62-64; XIV:1, 71-73; XV:1, 77-81.

Gourmount, Remy de. (rev): VII:2, 127-28.

Graham, Kenneth. (rev): IX:3, 178-79.

Graham, R. B. Cunninghame. (art): XII:2, 61-75. (rev): XIII:1, 77-79. (sb): I:1, 19; I:2, 30.

Grahame, Kenneth. (rev): III:2, viii-ix.

Gransden, K. W. (rev): V:4, 52-55.

Grave Sites and Moral Death: A Reëxamination of Stevenson's "The Body-Snatcher". XIII:1, 9-15.

Graver, Lawrence. (rev): XIII:1, 79-81.

Green, Charles. (c): I:2, 2-19; I:3, 8-29; II:1, 4-27; II:2i, 3-44; II:2ii, 45-91; III:2, 34-46, 49, 52, 53; VII:3, 146,

147, 149, 167, 168, 172-73, 179.

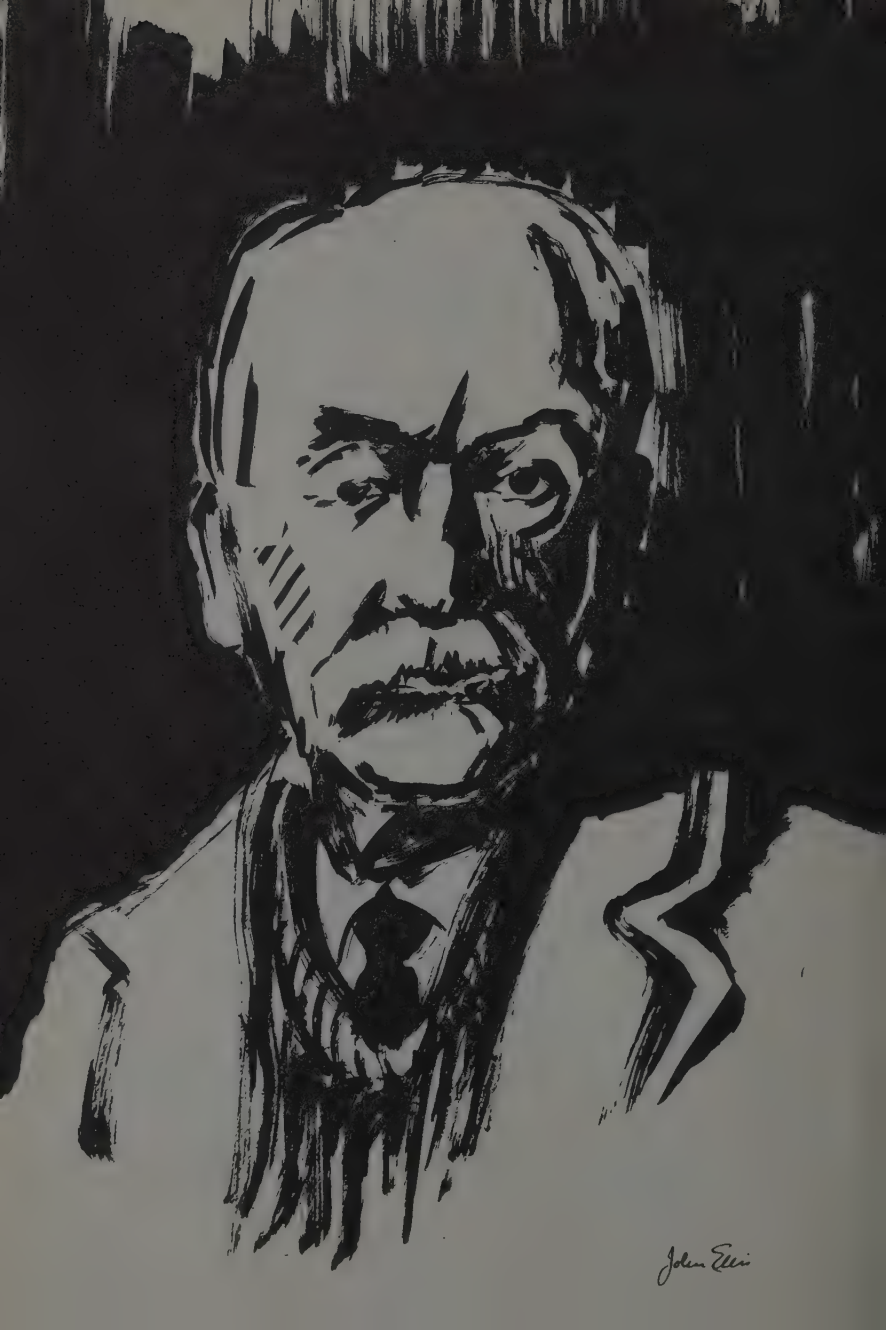
Green, Peter. (rev): III:2, viii-ix.

Green, Roger Lancelyn. (ed): V:5, 43 (rev).

Grosskurth, Phyllis. (rev): VIII:2, 129-30.

GROWING: AN AUTOBIOGRAPHY OF THE YEARS 1904 TO 1911. (rev): XII:3, 141-42.

Guerard, Albert J. (ed): VI:3, 177-79 (rev).


John Ellis

H

H. G. WELLS. (rev): X:3, 167-68.

H. G. WELLS: A COMPREHENSIVE BIBLIOGRAPHY. (rev): XI:2, 86.

H. G. WELLS AND HIS CRITICS. (rev): VI:4, 244-46.

H. G. Wells and Sinclair Lewis: Friendship, Literary Influence, and Letters. V:4, 1-20.

H. G. WELLS AND THE WORLD STATE. (rev): IV:3, 61-62.

H. G. Wells: A Report on the MLA Conference (1959). III:2, 1-2.

H. G. Wells at the English Institute. III:1, 15-16.

H. G. WELLS: HIS TURBULENT LIFE AND TIMES. (rev): XIII:1, 85-86.

The H. G. Wells Society. (rev): XI:2, 86.

H. G. Wells's Tono-Bungay: Review of New Studies. (rev-art): X:2, 89-96.

Haar, John A. A. ter. (c): III:4, 75-148; III:5, 149-235.

Haggard, H. Rider. (rev): IX:2, 111-12. (sb): I:3, 36-38; II:1, 46; III:1, 30; III:2, 51; IV:1, 23-24; IV:2, 54-56; IV:3, 48-49; VI:1, 32-33; VI:4, 234; VII:1, 30-31; VIII:2, 118.

Hall, James. (rev): II:2i, vi-vii.

The Halo Over Lucetta Templeman. XI:2, 81-85.

THE HANDSOMEST YOUNG MAN IN ENGLAND: RUPERT BROOKE. (rev): XI: 2, 79.

Hanzo, T. A. (r): V:4, 44-45; VII:2, 125-27.

Harbord, R. E. (ed): VIII:2, 129 (rev); IX:1, 49 (rev); X:4, 180 (rev).

Hardwick, Michael. (rev): VIII:2, 133-34.

Hardwick, Mollie. (rev): VIII:2, 133-34.

HARDY: A COLLECTION OF CRITICAL ESSAYS. (rev): VI:3, 177-78.

Hardy and the Epic Tradition. IX:4, 187-89.

Hardy, John Edward. (rev): VIII:2, 134.

Hardy's Dramatic Narrative Poems. IX:4, 185-86.

Hardy's Fiction: Some Comments on the Present State of Criticism. XIV:4, 230-38.

Hardy's "Poems of Pilgrimage". IX:4, 190-96.

Hardy, Thomas. (art): V:2, 21-29; IX:4, 183, 183-85, 185-86, 187-89, 190-96, 210-11; XI:2, 81-85, 87-94; XII:2, 93-95; XIV:4, 207-15, 219-22, 223-29, 230-38, 239-46, 249-56; XV:1, 57-62; XV:2, 136-43, 158-67. (intro-letters): IX:4, 197-209. (rev): VI:3, 177-78; VIII:5, 309-10; IX:6, 326-27; XI:1, 37-38; XI:2, 101-2; XIII:3, 250-52; XIII:4, 303-5; XIV:4, 257-59; XV:2, 175-76.

Harris, Wendell V. (art): V:5, 1-13; VI:2, 76-84; VIII:1, 36-43; XV:4, 269-76. (r): VIII:5, 308-9; XV:3, 239. (comp-anno): VI:2, 85-91; VIII:1, 44-48. (c): VI:4, 228; XV:1, 71-72, 99.

Hart, Mrs. David. (c): III:3, 1-74; III:4, 75-148; III:5, 149-235.

Hart-Davis, Rupert. (ed): VIII:5, 313 (rev).

'HARVEST OF A QUIET EYE': THE NOVEL OF COMPASSION. (rev): XV: 4, 327-29.

Harvey, David D. (r): VII:4, 241-43. (rev): VI:1, 57-58. (c): II:1, 42.

Hassall, Christopher. (rev): VII:4, 239.

Hastings, Michael. (rev): XI:2, 79.

Havelock Ellis: An Annotated Selected Bibliography of Primary and Secondary Works. (intro-pb-sb): IX:2, 55-107.

Hawkes, Carol A. (art): VII:1, 12; XIII:4, 288-95.

Hawkey, Nancy J. (intro): XV:1, 49-51. (comp-anno): XV:1, 52-56.

Hay, Eloise Knapp. (rev): VII:2, 125-27.

Haydock, James. (c): XII:1, 35-43; XIII:1, 52-62.

Hayman, Allen. (r): IV:3, 59-60.

Hazen, James. (art): XIV:4, 207-15.

Heard, Gerald. (art): XII:2, 87-91.

Heart of Darkness: The Search for an Occupation. XII:1, 1-9.

Heine, Elizabeth. (art): XV:2, 116-34.

Henighan, T. J. (art): XV:2, 144-57.

HENRY HANDEL RICHARDSON. (rev): VII:3, 190-91.

Henry Handel Richardson: An Annotated Bibliography of Writings About Her. (sb): VII:3, 146-87.

Hepburn, James G. (art): V:1, 1-5; VI:1, 16-17. (r): IX:4, 232-33. (rev): VI:4, 242-44. (comp-ed): I:2, 23-29. (c): I:1, 8-12; I:3, 33-34; VI:3, 151, 152; VII:1, 27, 28, 34.

Herndon, Richard J. (c): I:2, 2-19.

Hewlett, Maurice. (sb): I:1, 28; VI:1, 33-36; VI:2, 106; VI:3, 163; VI:4, 234.

Hillegas, Mark R. (rev): XI:1, 33-34.

A HISTORY OF ENGLISH LITERATURE (8th ed). (rev): VII:4, 247.

Hodges, Robert R. (rev): XI:4, 222-26.

Hoffman, Charles G. (art): IX:3, 145-52.

Hogan, Robert. (art): VIII:2, 63-114.

Holmes, Ruth Van Zuyle. (intro): X:1, 27-31. (comp-anno): X:1, 32-46.

Holroyd, Michael. (rev): XII:3, 143-44, 144-45.

Holt, Lee E. (art): III:1, 17-21. (rev): VIII:5, 310-11. (c): II:1, 4-27.

Hornback, Bert G. (rev): XIV:4, 257-59.

Houkes, John M. (c): V:3, 19, 52, 58.

Howard, Daniel F. (art): I:1, 14-17. (r): III:2, ix-xi. (ed): V:5, 42-43 (rev); VII:4, 248-49 (rev).

Howe, Irving. (rev): XI:2, 101-2.

Hubert Crackanthorpe as Realist. VI:2, 76-84.

Hudson, Stephen. (rev): V:2, 35-36.

Hudson, W. H. (sb): I:1, 28-29; I:2, 32; II:1, 47; III:1, 30-31; III:2, 51; IV:1, 24; IV:2, 56; VI:1, 36-48; VI:2, 106-7; VI:3, 164-65; VI:4, 235.

Hughes, David Y. (r): XI:1, 33-34.

Hugo, Howard E. (rev): VI:2, 125.

HUMANISM AND THE ABSURD IN THE MODERN NOVEL. (rev): XV:4, 325-27.

A Humble Remonstrance. VII:2, 111-13.

Hunting, Robert. (r): VI:3, 175-77.

Husain, Syed Hamid. (c): IV:2, 46-48, 49, 51, 52, 53; IV:3, 42, 45, 46, 47; V:1, 38-43; V:4, 26, 27, 30, 31, 32; VI:1, 32; VI:2, 99, 100, 102, 103, 104-5; VI:3, 161-62; VII:1, 30.

Hynes, Samuel. (rev): XII:3, 158-60. (ed): XII:2, 98 (rev).

Identifying the Decadent Fiction of the Eighteen Nineties. V:5, 1-13.

Imagery of A Passage to India: A Further Note. X:1, 8-9.

The Imperial Posture and the Shrine of Darkness: Kipling's The Naulahka and E. M. Forster's A Passage to India. VI:1, 9-13.

The Importance of Reading Alfred: Oscar Wilde's Debt to Alfred de Musset. (rev): XV:3, 239.

INDEX TO COMMONWEALTH LITTLE MAGAZINES. (rev): X:2, 96.

THE INTENTIONAL STRATEGY in Oscar Wilde's Dialogues. XII:1, 11-20.

THE INTERPRETATION OF ART: ESSAYS ON THE ART CRITICISM OF JOHN RUSKIN, WALTER PATER, CLIVE BELL, ROGER FRY, HERBERT READ. (rev): VII:1, 52-53.

AN INTRODUCTION TO CONRAD. (rev): VII:4, 246.

THE INVISIBLE TENT: THE WAR NOVELS OF FORD MADOX FORD. (rev): VIII:5, 306-7.

The Ironic Aesthete and the Sponsoring of Causes: A Rhetorical Quandary in Novelistic Technique. IX:1, 39-43.

Irvine, William. (ed): IX:1, 47-48 (rev).

Isaac Rosenberg: The Poet's Progress in Print. VI:3, 142-46.

Isaacs, Neil D. (art): VI:1, 14-15.

"Ishmael" or Anti-Hero? The Division of Self: The Way of All Flesh. IV:3, 28-35.

ISRAEL ZANGWILL. (rev): XV:2, 174.

Israel Zangwill: An Annotated Bibliography of Writings About Him. (sb): XIII:3, 209-44.

Israel Zangwill: Ghetto Realist and Romancer. XIII:3, 203-9.

Jacobs, L. D. (art): X:4, 195-98.

James, Henry. (art): XIV:2, 137-45.

James, Montague Rhodes. (art): XII:4, 197-202. (sb): XII:4, 203-10.

Jameson, Storm. (rev): V:1, 63-64.

Jeffares, A. Norman. (rev): VIII:5, 312-13.

Jenkins, Ralph. (c): VI:3, 153, 156-57.

Jernigan, E. Jay. (c): IX:4, 225-26.

Jester, Carl. (c): XI:1, 54.

JOHN ADDINGTON SYMONDS. (rev): VIII:2, 129-30.

JOHN BUCHAN. (rev): IX:1, 49-51.

John Buchan, Lord Tweedsmuir: An Annotated Bibliography of Writings About Him. (sb): IX:5, 241-91; IX:6, 292-325.

JOHN DAVIDSON: POET OF ARMAGEDDON. (rev): V:1, 54-57.

John Galsworthy: An Annotated Bibliography of Writings About Him: Supplement I. (sb): VII:2, 93-110.

John Galsworthy: An Annotated Checklist of Writings About Him. (sb): I:3, 7-29.

JOHN QUINN: AN EXHIBITION TO MARK THE GIFT OF THE JOHN QUINN MEMORIAL COLLECTION. (rev): XII:1, 59.

Johnson, Alan. (r): XV:4, 332-34.

Johnson, E. D. H. (ed): VII:4, 246 (rev).

Johnston, John H. (rev): VIII:2, 131.

Jones, Joseph. (rev): III:2, ix-xi.

Jones, Lawrence William. (art): XIII:4, 296-302.

JOSEPH CONRAD: THE IMAGED STYLE. (rev): XIV:1, 53-54.

JOSEPH CONRAD'S LETTERS TO R. B. CUNNINGHAME GRAHAM. (rev): XIII:1, 77-79.

Joseph, David I. (rev): VIII:1, 55-57.

JOURNEY FROM OBSCURITY. WILFRED OWEN 1893-1918. I. CHILDHOOD. (rev): VII:1, 45-46.

JOURNEY FROM OBSCURITY: WILFRED OWEN 1893-1918. II. YOUTH. (rev): VIII:2, 132-33.

JOURNEY FROM OBSCURITY: WILFRED OWEN 1893-1918. III. WAR. (rev): IX:2, 112-13.

THE JOURNEY NOT THE ARRIVAL MATTERS: AN AUTOBIOGRAPHY OF THE YEARS 1939 TO 1969. (rev): XIII:2, 174-77.

JOURNEY THROUGH DESPAIR 1880-1914. (rev): XII:2, 76-78.

Joyce, James. (art): XV:4, 291-304, 305-14.

Joyce, Yeats, and the Short Story. XV:4, 305-14.

K

Kadragic, Alma. (c): IX:5, 243, 245, 246, 247, 248, 249, 253, 255, 256, 257, 259, 264, 265, 271, 272, 274, 276, 277, 279, 280, 281, 282, 283, 284, 285, 290, 291; IX:6, 292, 293, 294, 295, 297, 301, 303, 306, 308, 309, 311, 312, 314, 315, 321, 322.

Kahrl, Stanley J. (rev-art): VI:1, 58-64.

Kallich, Martin. (rev): V:4, 44-45. (comp-anno): V:3, 1-77. (c): VI:1, 54; XIII:1, 69-70.

Katarsky. (c): IV:2, 43.

Kaye-Smith, Sheila. (sb): I:1, 29; I:2, 33; VI:1, 48-51; VI:2, 107; VI:3, 166; VI:4, 235; XV:3, 189-98.

Kelvin, Norman. (rev): XI:2, 103-5.

Kennedy, Sister Eileen, S. C. (art): XII:3, 155.

Kennedy, James G. (art): V:1, 32-34; V:2, 1-20; VII:3, 131-42; XIII:4, 254-86. (c): V:3, 28, 42, 46; V:4, 25, 27-28, 29, 31, 32; VI:1, 19-25, 31-32, 49, 51; VI:2, 92-93, 97-105, 108-9; VI:3, 151-52; VI:4, 225-27, 229-33; VII:2, 114-15, 116, 117-18; VIII:2, 115, 119-20; VIII:5, 278, 279, 280-81, 283, 285; X:4, 204-8; XIII:1, 41.

KENNETH GRAHAME 1859-1932. (rev): III:2, viii-ix.

Keynes, Sir Geoffrey. (ed): XII:1, 56-57 (rev).

Kilroy, James F. (art): X:2, 81-88.

KIPLING AND THE CRITICS. (rev): IX:1, 51-52.

KIPLING IN INDIA. (rev): X:3, 170-71.

Kipling, Rudyard. (art): V:2, 30-34; VI:1, 9-13; VII:4, 194-206, 207-17, 222-27; IX:3, 153-55; XI:3, 180-83. (rev): V:5, 43; VII:4, 245; VIII:2, 128-29, 129; IX:1, 49, 51-52; IX:2, 111-12; X:3, 170-71; X:4, 180. (art-pb): VIII:4, 242-49. (sb): III:3, 1-74; III:4, 75-148; III:5, 149-235; IV:1, 24-

25; IV:2, 56; VI:2, 107-8; VIII:3, 137-202; VIII:4, 203-41. (note): VII:1, 36.

Kipling's Kim and Co-existence. VII:4, 222-27.

KIPLING'S MIND AND ART: SELECTED CRITICAL ESSAYS. (rev): VIII: 2, 128-29.

Kirkpatrick, B. J. (rev): IX:3, 156-57.

Klinefelter, Walter. (rev): VII:1, 48.

Knoepflmacher, U. C. (art): IV:3, 28-35.

Koike, Shigerv. (c): VIII:5, 282, 289, 294, 297, 298.

Korg, Jacob. (rev): VI:4, 246-48. (intro): XII:1, 10 (rev). (ed): V:4, 49-50 (rev). (c): I:1, 25-28.

Kowalczyk, Richard L. (art): XIII:1, 27-36.

Kronenberger, Louis. (rev): VI:2, 124.

L

Langbaum, Robert. (rev): VII:1, 51.

Lauterbach, E. S. (art): VII:1, 35-37, 54-56; VII:4, 218-21. (r): III:2, viii-ix; IV:1, 31; IV:2, 69-71; V:1, 64-66; V:4, 48-49; VI:2, 125-26; VI:3, 179; VI:4, 244-46; VII:1, 48, 49-50; VII:4, 245, 248-49; VIII:2, 133-34; IX:2, 111-12. (comp-ed): III:3, 1-74; III:4, 75-148; III:5, 149-235; IV:3, 37-57; V:1, 35-49; V:4, 23-43; V:5, 34-41; VI:1, 19-56; VI:2, 92-123; VI:3, 151-70; VI:4, 225-41; VII:1, 27-34; VII:2, 114-24; VIII:3, 136-202; VIII:4, 203-41. (c): III:3, 1-74; III:4, 75-148; III:5, 149-235; IV:1, 18, 19, 21-22, 23, 24, 28; IV:2, 21, 27, 30-42, 44, 45, 48, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 62; IV:3, 37-59; V:1, 12, 13, 15, 17, 19-20, 26, 35-49; V:3, 18, 26, 29, 47-48, 57, 66, 73; V:4, 29, 30, 36-43; VI:1, 25, 32, 33, 36, 55-56; VI:2, 93, 104, 107, 119-23; VI:3, 154, 160; VI:4, 228, 230, 234, 236, 238-41; VII:1, 29, 30, 31, 34; VII:2, 74-75, 78, 88, 90, 103, 106, 108, 109; VIII:2, 125-27; VIII:3, 137-202; VIII:4, 203-41; VIII:5, 289, 303-4; IX:5, 257, 259, 278; IX:6, 315; XI:1, 13, 59; XII:1, 43.

Lawrence, D. H. (art): IX:1, 45-46. (rev): V:4, 47-48; VI:3, 174-75, 175-77, 177; VII:1, 42-43; VII:4, 243-44; XV:4, 332-34, 334-36. (note): XII:2, 86.

Lawrence's "Snake" not "Sweet Georgian Brown". IX:1, 46-46.

Lebowitz, Naomi. (rev): XV:4, 325-27.

Le Gallienne, Richard. (art): X:4, 195-98.

Les Sociétés des Savants. VII:1, 35-37.

Lester, John A., Jr. (art): VI:4, 200-11; XV:4, 305-14. (r): V:1, 54-57. (rev): XII:2, 76-78.

THE LETTERS OF GEORGE GISSING TO EDUARD BERTZ, 1887-1903. (rev): V:2, 36-38.

THE LETTERS OF GEORGE GISSING TO GABRIELLE FLEURY. (rev): VIII:5, 311-12.

THE LETTERS OF RUPERT BROOKE. (rev): XII:1, 56-57.

LETTERS OF WALTER PATER. (rev): XIV:2, 150-52.

LETTERS TO REGGIE TURNER. (rev): VIII:5, 313.

Leverson, Ada. (art): XIII:3, 193-200.

Levine, June Perry. (rev): XV:4, 322-24.

Levitt, Paul M. (intro): XI:4, 190-91. (comp): XI:4, 192-94.

Lewis, C. S. (rev): V:1, 51-54

Lewis, John S. (r): XIII:3, 245-47.

Lewis, Sinclair. (art-letters): V:4, 1-20.

Lhombreaud, Roger. (rev): VII:1, 43-44.

Lid, Richard W. (art): IV:2, 9-10. (rev): VIII:5, 305-7. (c): I:2, 2-19.

Light, Martin. (art): V:4, 1-20.

The Light that Failed as a War Novel. V:2, 30-34.

The Light that Failed: Kipling's Version of Decadence. IX:3, 153-55.

LITERARY CRITICISM OF OSCAR WILDE. (rev): XII:2, 98.

Literary Periods: Late Victorian, Post-Victorian, Early Modern, Transitional? I:1, 4-6.

Lougy, Robert E. (art): XIII:1, 1-8.

Lovett, Robert Morss. (rev): VII:4, 247.

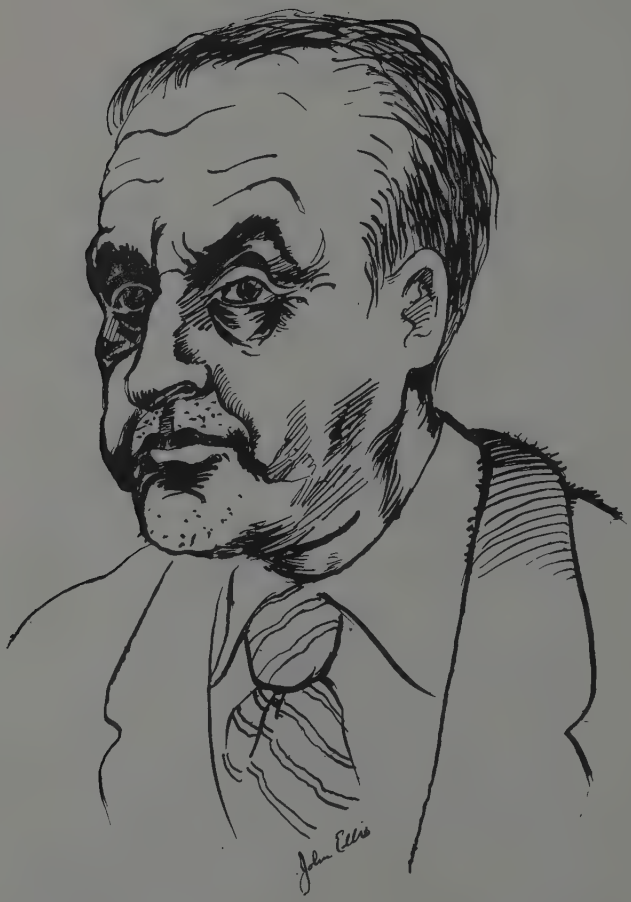
Low, Anthony. (art): XII:1, 1-9.

Ludwig, Richard M. (c): I:2, 2-19.

Lytton Strachey: An Annotated Bibliography of Writings About Him. (sb): V:3, 1-77.

LYTTON STRACHEY: VOLUME I: THE UNKNOWN YEARS 1880-1920. (rev): XII:3, 143-44.

LYTTON STRACHEY: VOLUME II: THE YEARS OF ACHIEVEMENT 1910-1932. (rev): XII:3, 144-45.


John Ellis

M

Macaulay, Rose. (art): IX:1, 39-43. (sb): I:1, 29; I:2, 33; III:1, 31; III:2, 51; IV:1, 25; V:1, 44; VI:1, 52; VI:2, 108; VI:4, 235-36; VIII:2, 119-21.

McCann, Charles. (art): V:1, 27-29. (c): VIII:3, 137-202; VIII: 4, 203-41.

MacDonald, George. (rev): IV:2, 69-71.

McDowell, Frederick P. W. (art): XIII:2, 89-92. (rev-art): V:4, 51-58; VIII:1, 49-60; IX:3, 156-68; XI:2, 103-22; XII:3, 135-50; XV:4, 319-31. (r): XIII:2, 174-77. (rev): XIII:1, 81-84. (comp-anno): XIII:2, 93-173. (c): X:1, 47-64; X:4, 219-38; XI:4, 206-16.

McGurk, E. Barry. (art): XV:3, 213-19.

Machen, Arthur. (rev): VII:1, 38-41; VIII:2, 133. (sb): XI:1, 1-33, 50; XIII:1, 65-67; XV:1, 82-85. (note): VII:1, 36.

MacKendrick, Louis K. (art): XV:3, 180-88.

MacKenzie, Compton [Sir Edward Montagu]. (sb): I:1, 29-30; II:1, 47; III:2, 51; IV:3, 50; VIII:2, 121.

MacShane, Frank. (art): IV:1, 2-11. (comp-anno): IV:2, 11-29.

Maggie: A New Source for Esther Waters. IX:1, 18-20.

Malbone, R. G. (c): III:2, 3, 5, 6, 7, 8, 9, 11, 12, 13, 17, 28, 29, 30, 31, 32.

Mallock, W. H. (art): VI:4, 182-89; X:1, 10-25. (pb): VI:4, 190-98.

MAN IN THE MODERN NOVEL. (rev): VIII:2, 134.

THE MAN WHO WAS SHERLOCK HOLMES. (rev): VIII:2, 133-34.

Manuscript Notes for Lord Raingo. V:1, 1-5.

Margolis, John D. (art): X:1, 10-25.

Marsden, Kenneth. (rev): XIII:3, 250-52.

Martin, Robert Bernard. (ed): VII:4, 247 (rev).

Mary Duclaux (1856-1944): Primary and Secondary Checklists. (intro-pb-sb): X:1, 27-46.

Mary Webb: An Annotated Bibliography of Writings About Her. (sb): IX:3, 119-36.

Mary Webb: An Introduction. IX:3, 115-18.

Mason, Brigadier Alec. (ed): V:5, 43 (rev).

MASTERS OF MODERN BRITISH FICTION. (rev): VI:3, 178-79.

Mattheisen, Paul F. (rev): X:1, 25-26.

Maugham, W. Somerset. (art): I:3, 30-32; XIV:3, 181-89. (rev): II:1, 3; IV:3, 64-66; VII:1, 47; IX:3, 172-73; IX:4, 233-34. (sb): I:1, 30-32; I:3, 38; II:1, 47; III:1, 31-32; III:2, 51-52; IV:1, 25; IV:2, 56-57; IV:3, 50-51; VI:2, 108-17; VI:3, 166-67; VI:4, 236; VII:1, 31-32; VIII:2, 121-22; XV:2, 168-73.

Maxwell, W. B. (sb): I:1, 32; I:2, 33.

MEANWHILE. (rev): VI:2, 125-26.

Meixner, John A. (rev): VI:1, 58-64.

Menard, Wilmon. (rev): IX:3, 172-73.

Merrick, Leonard. (sb): I:1, 32; I:2, 33; III:1, 32.

THE METAPHOR OF CHANCE: VISION AND TECHNIQUE IN THE WORKS OF THOMAS HARDY. (rev): XIV:4, 257-59.

Meyers, Jeffrey. (art): XIII:3, 181-92.

Miller, Anita. (c): XIII:1, 40-45; XIV:1, 55-59; XV:1, 63-67.

Millet, Stanton. (c): III:3, 1-74; III:4, 75-148; III:5, 149-235; VIII:3, 137-202; VIII:4, 203-41.

Millett, Fred B. (ed): VII:4, 247 (rev).

Millgate, Michael. (art): XIV:4, 230-38. (ed): X:1, 25-26 (rev).

M[issey], J[ames]. (c): IV:2, 50.

Mittleman, Leslie B. (art): IX:1, 45-46. (c): X:4, 213-14.

Mixing Memory and Desire in Late Victorian Literature. XIV:1, 1-15.

Miyoshi, Masao. (rev): XV:3, 232-34.

Montagu, Sir Edward [see MacKenzie, Compton].

Montague, C. E. (sb): I:1, 32; IV:3, 51.

Montague Rhodes James: An Annotated Bibliography of Writings About Him. (sb): XII:4, 203-10.

Moody, William Vaughan. (rev): VII:4, 247.

Moore and Dolmetsch (Professor Watson Replies to Mr. Weaver). VI:4, 224.

Moore, George. (art): VI:2, 65-75; VI:3, 147-50; VI:4, 224; IX:1, 12-17, 18-20; XI:1, 39-42; XII:1, 21-31; XII:3, 119-34, 155; XIV:2, 123-36; XIV:3, 190; XV:4, 291-304. (rev): VIII:5, 312-13; X:3, 161-63. (sb): I:1, 32-35; I:2, 33-34; I:3, 39; II:2i, 1-44; II:2ii, 45-91; III:1, 32; III:2, 34-46; IV:2, 30-42; IV:3, 52-53; V:1, 45-46; V:4, 33-35; VI:1, 52-53; VI:2, 117-18; VI:3, 167-69; VII:1, 32-33; VII:2, 120-22; VIII:2, 122-23; VIII:5, 301-2; IX:4, 225-28; XI:1, 50-54; XII:1, 45-48; XIV:1, 75-83; XV:1, 85-90.

Moore, Harry T. (rev): IX:3, 157. (ed): V:4, 47-48 (rev).

Moore's Sainted Name for Gogarty in Hail and Farewell. XIV:3 190.

Moore's The Untilled Field and Joyce's Dubliners: The Short Story's Intricate Maze. XV:4, 291-304.

Morgan, William W. (r): XIII:3, 250-52.

MORLEY ROBERTS: THE LAST EMINENT VICTORIAN. (rev): V:1, 63-64.

Morrell, Roy. (rev): IX:6, 326-27.

Morris, William. (art): XIII:1, 1-8. (note): VII:1, 36.

Morrison, Arthur. (sb): I:1, 35; IV:2, 57-58; IV:3, 53-54.

Moskowitz, Sam. (rev): XI:4, 226-28.

Mottram, Ralph. (rev): I:3, 3-5.

Munro, H. H. [Saki]. (art): IX:1, 33-37. (intro): V:1, 6-11. (sb): I:1, 35; I:3, 39; III:1, 32; III:2, 52; IV:1, 25; IV: 2, 58; V:1, 12-26; VI:1, 53; VII:2, 122-23; VIII:2, 123-24; IX:4, 228-29; XI:1, 54-55.

Munro, John M. (art): VI:4, 212-22; VII:3, 143-45; VII:4, 222-27, 229-30; XII:2, 93-95. (r): VII:1, 43-44; IX:3, 174-76; X:3, 168-70. (rev): XIV:2, 152-54.

Musset, Alfred de. (rev): XV:3, 239.

Mursia, Ugo. (ed): XIII:3, 245-46 (rev).

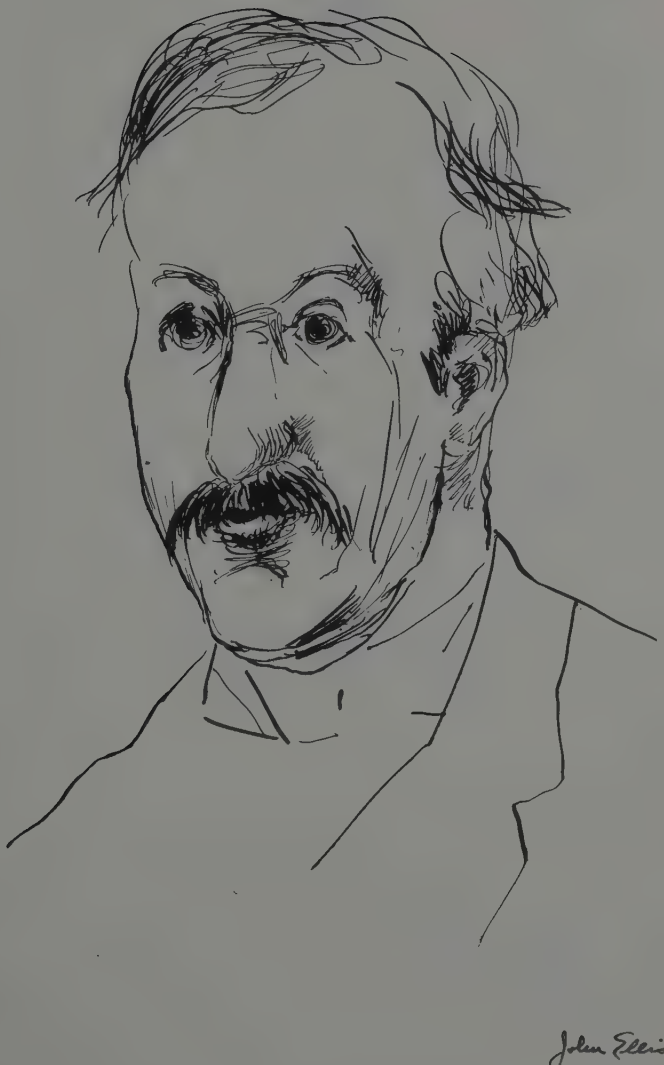
MY FATHER: JOSEPH CONRAD. (rev): XIII:3, 246-47.

My First Rehearsal. (pw): IX:1, 4-10.

"My First Rehearsal" by George Gissing: An Unpublished Short Story. (intro): IX:1, 2-3.

The Mystery of The Master of Ballantrae. VII:1, 8-11.

MYTHOLOGY AND THE ROMANTIC TRADITION IN ENGLISH POETRY. (rev): VII:1, 51-52.


John Ellis

N

Najder, Zdzisław. (art): XIV:3, 157-66. (ed): VII:4, 234-38 (rev).

Nakano, Yukito. (c): VIII:5, 282.

The Narrator of The Good Soldier. VI:1, 14-15

The Nature of Synge's Dialogue. X:3, 119-29.

Natwar-Singh, K. (comp): VIII:1, 57-58 (rev).

Naumburg, Carl T. (c): III:4, 75-148; III:5, 149-235.

Nelson, John Herbert. (ed): VI:3, 178-79 (rev).

Nelson, Raymond S. (art): XII:2, 99-103.

"Never Resemble M. de Lesseps": A Note on A Passage to India. XIV:2, 119-21.

A New Date for the Rhymers' Club. XII:3, 155-57.

New Dates for the Rhymers' Club. XIII:1, 37-38.

New Evidence on Marie Corelli and Arthur Severn: Some Unpublished Letters. (art-letters): XIII:1, 27-36.

The New Freewoman: A Short Story of Literary Journalism. XV:3, 180-88.

Newell, Kenneth B. (art): IV:2, 1-8; XIV:2, 123-36. (rev): XII:3, 160-63.

The Newest Elucidations of Forster. (rev-art): V:4, 51-58.

THE NEW POETIC. (rev): VIII:2, 130-31.

Nichols, Beverly. (rev): IX:4, 233-34.

Nickerson, Charles C. (art): V:5, 27-30; VI:4, 182-89. (comp-anno): VI:4, 190-98. (c): I:3, 39-40; VIII:3, 137-202; VIII:4, 203-41.

Nierenberg, Edwin. (c): V:1, 38-43.

Nikoljukin, A. (c): IV:2, 57.

No Exit: An Explication of Kipling's "A Wayside Comedy". XI:3, 180-83.

Noël, Jean C. (rev): X:3, 161-63.

Norman Douglas and the Scientific Spirit. XIV:3, 167-77.

A Note on Some Neglected Opinions of H. G. Wells. V:5, 27-30.

A Note on the Snake Imagery of A Passage to India. IX:2, 108-10.

NOTES ON SOCIAL DEMOCRACY. (rev): XII:1, 10.

NOVELIST OF THREE WORLDS: FORD MADOX FORD. (rev): VI:1, 58-64.

NOVELISTS ON NOVELISTS. (rev): VI:2, 124.

NOVELISTS ON THE NOVEL. (rev): III:1, v; VI:2, 124.

The Novels of Bernard Shaw. VIII:2, 63-114.

The Novels of Richard Whiteing. VIII:1, 36-43.

The Novels of W. H. Mallock: Notes Towards a Bibliography. VI: 4, 182-89.

O

O'Connor, William Van. (obit): X:1, iii.

OEDIPUS IN NOTTINGHAM. (rev): VI:3, 174-75.

Of Men and Ships and Mortality: Conrad's The Nigger of the "Narcissus". XV:3, 221-31.

Ohmann, Carol. (rev): VII:4, 241-43.

Olive Custance Douglas: An Annotated Bibliography of Writings About Her. (sb): XV:1, 52-56.

Olive Custance Douglas: Introduction to a Bibliography. (intro): XV:1, 49-51.

Oliver, H. J. (rev): V:4, 52.

O'Malley, Charles. (comp-ed): XIV:1, 55-91. (c): XIII:1, 53, 69, 73; XIV:1, 56-57, 58, 59-60, 75-83, 90-91.

One Man's Conrad. IX:3, 169-71.

Onions, Oliver. (sb): I:1, 36.

On the Time-Scheme of The Good Soldier. IV:2, 9-10.

Oppel, von Horst. (ed): XI:3, 184-86 (rev).

Orel, Harold. (art): IX:4, 187-89; XIV:4, 223-29. (r): XI:1, 37-38. (ed): IX:6, 326 (rev).

Orr, Robert H. (art): XV:2, 105-15.

Owen Agonistes. VIII:5, 253-68.

Owen, Harold. (rev): VII:1, 45-46; VIII:2, 132-33; IX:2, 112-13; XIV:2, 149-50.

Owen, Wilfred. (art): VII:1, 1-7; VIII:5, 253-68; XI:3, 174-79; XII:2, 96-97. (rev): VII:1, 45-46; VIII:2, 132-33; IX:2, 112-13; XIV:2, 149-50. (sb): XIII:1, 67-68; XIV:1, 83-84.

P

Padgette, Paul. (c): IX:4, 216.

Page, Norman. (art): XV:1, 57-62. (r): XV:2, 175-76.

Pallette, Drew B. (rev-art): I:3, 3-6. (c): I:3, 8-29.

Pappas, John. (art): XV:1, 37-48. (r): XV:3, 232-36.

PARADISE OF SNAKES: AN ARCHETYPAL ANALYSIS OF CONRAD'S POLITICAL NOVELS. (rev): XI:4, 217-19.

Park, Orlando. (rev): VI:3, 179.

Pater and the Subject of Duality. XV:1, 21-35.

Pater's Marius: The Temple of God and the Palace of Art. XV:1, 1-19.

Pater, Walter. (art): XV:1, 1-19, 21-35. (rev): XIV:2, 150-52; XIV:3, 178-80.

Patrick, Walton R. (rev): VI:2, 124-25.

Paul, Charles B. (rev): XV:3, 239.

Pearon, Hesketh. (rev): V:4, 48-49.

Pearson, Maisie K. (c): VII:2, 75, 83, 86, 91, 116; VII:3, 182; VIII:3, 137-202; VIII:4, 203-41.

Peden, William. (rev): XIII:4, 307-8.

Pepper, Robert D. (rev): XV:3, 239.

Perkins, William A. (c): II:2i, 3-44; II:2ii, 45-91; III:2, 34-46; IV:2, 30-42.

PERSPECTIVES ON E. M. FORSTER'S "A PASSAGE TO INDIA". (rev): XII:3, 137-38.

Peters, Robert L. (art): V:5, 14-26. (rev): VIII:5, 308-9. (c): III:3, 1-74; III:4, 75-148; III:5, 149-235; VII:2, 118; VIII:3, 137-202; VIII:4, 203-41; VIII:5, 274.

Peterson, William S. (art): IX:3, 153-55.

Pfeiffer, Karl G. (rev): II:1, 3.

THE POEMS OF THOMAS HARDY: A CRITICAL INTRODUCTION. (rev): XIII:3, 250-52.

THE POETRY OF EXPERIENCE: THE DRAMATIC MONOLOGUE IN MODERN LITERARY TRADITION. (rev): VII:1, 51.

The Poetry of Mary Webb: An Invitation. XI:2, 95-101.

THE POETRY OF THOMAS HARDY: A HANDBOOK AND COMMENTARY. (rev): XIII:4, 303-5.

THE POLITICAL NOVELS OF JOSEPH CONRAD. (rev): VII:2, 125-27.

The Politics of Dracula. IX:1, 24-27.

Porter, Carol. (c): VIII:2, 116, 122, 123-24; VIII:3, 137-202; VIII:4, 203-41; VIII:5, 283, 291, 292, 294-95, 304.

The Portrait of the Artist in Bernard Shaw's Novels. X:3, 130-49.

The Portrait of the Artist Versus Depiction of Artistic Creation. V:1, 29-30.

Portraits of the Artists as Young Men: Fact Versus Fiction. V:1, 27-29.

THE PRIVATE PAPERS OF HENRY RYECROFT. (rev): VII:4, 244-45.

The Problem Play: Some Aesthetic Considerations. XI:4, 195-205.

PROSE KEYS TO MODERN POETRY. (rev): VII:1, 46-47.

A PSYCHOANALYTIC STUDY OF THE DOUBLE IN LITERATURE. (rev): XV:3, 234-36.

THE PSYCHOLOGICAL MILIEU OF LYTTON STRACHEY. (rev): V:4, 44-45.

Pugh, Edwin. (sb): I:1, 36.

The Quality of Sadness in Ford's The Good Soldier. XIII:4, 296-302.

THE QUEST FOR CERTITUDE IN E. M. FORSTER'S FICTION. (rev): IX: 3, 158-61.

The Quest of the Golden Boy: R. Le Gallienne and Some Unpublished Evidence. X:4, 195-98.

Quinn, S. Mary Bernetta. (art): V:1, 30-31.

Quint, Bernard. (comp-ed): XV:1, 63-100. (c): XV:1, 65-66, 69-71, 74, 91-94.

R

R. B. Cunninghame Graham as a Writer of Short Fiction. XII:2, 61-75.

Raina, M. L. (art): X:1, 8-9.

Raknem, Ingvald. (rev): VI:4, 244-46.

Ramsay, Warren. (art): IV:1, 12-17.

Ramsey, Jonathan. (comp-anno): XIV:1, 17-42. (c): XV:1, 72-73.

Ramsey, Roger. (art): XIV:2, 137-45.

Rao, K. Bhaskara. (rev): X:3, 171-73.

Rathburn, Robert C. (ed): II:1, 35 (rev).

THE READERS' GUIDE TO KIPLING'S WORK. (rev): V:5, 43.

THE READERS' GUIDE TO RUDYARD KIPLING'S WORK. (rev): X:4, 180.

A READERS' GUIDE TO THE WORKS OF RUDYARD KIPLING (Section II). (rev): VIII:2, 129.

A READERS' GUIDE TO THE WORKS OF RUDYARD KIPLING (Section III). (rev): IX:1, 49.

REALISM AND ROMANTICISM: AN APPROACH TO THE NOVEL. (rev): VI: 2, 124-25.

Reality and the Word: The Last Books of H. G. Wells. XII:3, 151-54.

Reassuring Facts in The Pretty Lady, Lord Raingo, and Modern Novels. VII:3, 131-42.

Recent Books on Forster and on Bloomsbury. (rev-art): XII:3, 135-50.

Recent Galsworthy Studies. (rev-art): I:3, 3-6.

Reed, John R. (art): XIV:1, 1-15.

Reid, B. L. (rev): V:4, 45-46.

The Relationship of Theme and Art in The Strange Case of Dr. Jekyll and Mr. Hyde. IX:1, 28-32.

RELIGIOUS TRENDS IN ENGLISH POETRY. Vol. V: 1880-1920. (rev): VI:2, 126-27.

REMY DE GOURMOUNT: HIS IDEAS AND INFLUENCE IN ENGLAND AND AMERICA. (rev): VII:2, 127-28.

The Repentant Magdalen in Thomas Hardy's "The Woman I Met". XV:2, 136-43.

A Reply to Edward Baugh. VII:4, 229-30.

Reprints and New Editions. VII:1, 54-56.

Reynolds, Aidan. (rev): VII:1, 38-41.

THE RHETORIC OF FICTION. (rev): V:1, 57-59.

Riceyman Steps: The Role of Violet and Elsie. XIV:2, 93-102.

RICHARD, MYRTLE AND I. (rev): V:2, 35-36.

Richard Whiteing: A Selective Annotated Bibliography of Writings About Him. (sb): VIII:1, 44-48.

Richardson, Dorothy M. (pb): VIII:1, 1-11. (sb): VIII:1, 12-35; XIV:1, 84-88.

Richardson, Henry Handel. (rev): VII:3, 190-91. (sb): VII:3, 146-87.

The Riches of Quinn. (rev): XII:1, 59.

Rickie Elliot and the Cow: The Cambridge Apostles and The Longest Journey. XV:2, 116-34.

Robert Louis Stevenson and His Family of Engineers. X:4, 181-93.

Robert Louis Stevenson and Scottish Literature. XII:2, 79-85.

Roberts, Morley. (rev): V:1, 63-64.

Rogers, James A. (c): XIII:1, 52-62; XIV:1, 62-71.

Rogers, Robert. (rev): XV:3, 234-36.

ROMANTIC MYTHOLOGIES. (rev): X:3, 168-70.

Rosenberg, Edgar. (rev): IV:3, 59-60.

Rosenberg, Isaac. (art): VI:3, 142-46.

Rosenfield, Claire. (rev): XI:4, 217-19.

Rosenthal, M. L. (ed): VI:3, 178-79 (rev).

Ross, Robert H. (rev-art): VIII:5, 269-71.

Ruber, Peter. (r): VIII:2, 133.

Ruby, Dona. (comp-ed): XIV:1, 55-91. (c): XIV:1, 75-83.

Rudyard Kipling: An Annotated Bibliography of Writings About Him. (sb): III:3, 1-74.

[Rudyard Kipling: An Annotated Bibliography of Writings About Him: Part Two]. (sb): III:4, 75-148.

[Rudyard Kipling: An Annotated Bibliography of Writings About Him: Part Three]. (sb): III:5, 149-235.

RUDYARD KIPLING'S INDIA. (rev): X:3, 171-73.

RUDYARD KIPLING TO RIDER HAGGARD: THE RECORD OF A FRIENDSHIP. (rev): IX:2, 111-12.

RUPERT BROOKE. (rev): VII:4, 239.

Rutenberg, Daniel. (art): XII:3, 155-57.

Rutherford, Andrew. (ed): VIII:2, 128-29 (rev).

Rutherford, Mark [see White, William Hale].

John Ellis

S

Saki [see Munro, H. H.].

Saki's Beasts. IX:1, 33-37.

Saki: Some Problems and a Bibliography. (intro-sb): V:1, 6-26.

Salerno, Henry F. (art): XI:4, 195-205. (r): XI:2, 123-24.

SAMUEL BUTLER. (rev): VIII:5, 310-11.

Samuel Butler Manuscripts. I:1, 14-17.

Samuel Butler's Theory of Evolution: A Summary. VII:4, 230-33.

Samuel Butler up to Date. III:1, 17-21.

Sanders, Charles. (art): IX:3, 115-18; X:1, 1-8. (r): IX:4, 233-34. (comp-anno): IX:3, 119-36; XV:2, 168-73.

Sanders, Gerald DeWitt. (ed): VI:3, 178-79 (rev).

Sassoon, Siegfried. (rev): X:4, 198-99.

THE SATIRIST: HIS TEMPERAMENT, MOTIVATION, AND INFLUENCE. (rev): VII:1, 51.

THE SAVOY: NINETIES EXPERIMENT. (rev): IX:3, 176.

Scenario for a Script. X:4, 175-78.

Scheick, William J. (art): XI:2, 67-78; XII:3, 151-54. (r): XIII:1, 86-88.

Schneider, L. (c): XI:1, 54-55, 56.

Scholes, Robert. (rev): VI:2, 124.

Schopenhauer, Arthur. (art): XII:1, 21-31.

Schuetz, Lawrence F. (art): XV:1, 1-19.

Schultheiss, Tom. (art): XII:4, 195-96.

Schweik, Robert C. (art): XIV:4, 239-46. (r): XI:2, 101-2; XIII:4, 303-5. (comp-ed): XIV:3, 201-4. (c): XIII:1, 46-50; XV:1, 74-76.

Scotto, Robert M. (r): XIV:2, 150-52.

THE SELF IN MODERN LITERATURE. (rev): VII:2, 128-29.

Severn, Arthur. (art-letters): XIII:1, 27-36.

Seward, Barbara. (rev): III:2, vii.

Shahane, V. A. (rev): VIII:1, 53-55; XII:3, 137-38.

THE SHAPING OF THE DYNASTS. (rev): XI:1, 37-38.

Shapiro, Karl. (ed): VII:1, 46-47 (rev).

Shaw and Buchanan. XII:2, 99-103.

SHAW AND THE DOCTORS. (rev): XIII:3, 248-50.

Shaw, George Bernard. (art): VIII:2, 63-114; X:3, 130-49; XII: 2, 99-103. (rev): XIII:3, 248-50. (note): VII:1, 37.

Sheila Kaye-Smith: An Annotated Bibliography of Writings About Her. (sb): XV:3, 189-98.

SHERLOCK HOLMES, ESQ. AND JOHN H. WATSON, M. D.: AN ENCYCLOPEDIA OF THEIR AFFAIRS. (rev): VI:3, 179.

SHERLOCK HOLMES IN PORTRAIT AND PROFILE. (rev): VII:1, 48.

Short Fiction of the 1890's. (rev): XII:1, 58.

The Short Story in Embryo. XV:4, 261-68.

Shusterman, David. (rev): IX:3, 158-61. (c): II:1, 4-27.

SIEGFRIED SASSOON. (rev): X:4, 198-99.

The Significance of Stevenson's "Providence and the Guitar". XIV:2, 103-14.

Silver, Arnold. (ed): V:5, 42-43 (rev).

Simmonds, Harvey. (rev): XII:1, 59.

Sinclair, May. (art): XIV:2, 115-17. (sb): I:1, 36; II:1, 48; III:2, 52; IV:3, 54-55; VI:1, 53.

Sir Edmund Gosse: An Annotated Bibliography of Writings About Him. (intro-sb): XI:3, 126-72.

Sir Edmund Gosse and the Revival of the French Fixed Forms in the Age of Transition. XIV:3, 191-99.

THE SISTERS. (rev): XIII:3, 245-46.

Slack, Robert C. (ed): XI:3, 186-88 (rev).

Sleep and Some Late Victorian and Edwardian Men of Letters. X:4, 201-3.

Sloane, David E. E. (c): IX:5, 267.

Smith, James Steel. (art): XII:2, 61-75.

Smith, Janet Adam. (rev): IX:1, 49-51.

Solomon, Eric. (art): V:1, 29-30; V:2, 30-34.

Some Letters of H. G. Wells. (intro-letters): III:1, 1-11.

Some New Lights on Riceyman Steps. X:2, 66-80.

Some Notes on George Moore and Professor Watson. VI:3, 147-50.

Some Packaged Comments on the Novel. (rev): VI:2, 124-25.

Some Problems in Definition. V:5, 31-32.

Some Unpublished Letters From Gissing to Hardy. (intro-letters): IX:4, 197-209.

SOMERSET MAUGHAM: A BIOGRAPHICAL AND CRITICAL STUDY. (rev): IV:3, 64-66.

SOMERSET MAUGHAM: A GUIDE. (rev): VII:1, 47.

Somerset Maugham: Lucidity Versus Cunning. I:3, 30-32.

A "Soul" Remembers Oscar Wilde. XIV:1, 43-48.

The Source for Moore's Title, The Untilled Field. XII:3, 155.

A Source of Virginia Woolf's Mr. Bennett and Mrs. Brown. VII: 3, 188-89.

SOWING: AN AUTOBIOGRAPHY OF THE YEARS 1880 TO 1904. (rev): XII:3, 140-41.

Spear, Hilda D. (r): VII:1, 45-46; VII:4, 239; VIII:2, 132-33; IX:2, 112-13; X:4, 198-99; XI:2, 79; XII:1, 56-57; XIV:2, 149-50.

Spilka, Mark. (ed): VI:3, 177 (rev).

Spillane, James. (c): III:4, 75-148; III:5, 149-235.

Sporn, Paul. (art): XI:1, 39-42.

Squires, Michael. (r): XV:4, 334-36.

"Stage Management in the Irish National Theatre": An Unknown Article by George Moore? IX:1, 12-17.

Stallybrass, Oliver. (ed): XII:3, 145-49 (rev).

Stanford, Raney. (rev-art): VIII:5, 305-7. (r): VII:1, 42-43; VII:4, 246.

Stansky, Peter. (c): VI:1, 53-54.

The Status of EFT Authors: 1960-1961: A Review and A Survey. IV:3, 1-10.

Stead, C. K. (rev): VIII:2, 130-31.

Steinman, Martin, Jr. (ed): II:1, 35 (rev).

Stern, Frederick C. (art): XIV:2, 119-21.

Stevens, Earl Eugene. (comp-anno): VII:2, 93-110. (c): I:3, 8-29; X:4, 238-40; XIII:1, 51-52.

Stevenson, Lionel. (art): V:1, 31-32; XV:4, 261-68. (r): V:1, 59-63.

Stevenson, Robert Louis. (art): VII:1, 8-11; VII:2, 111-13; IX:1, 28-32; X:4, 181-93; XII:2, 79-85; XIII:1, 9-15; XIV: 2, 103-14.

Stevick, Philip. (art): IX:1, 33-37.

Stewart, J. I. M. (rev): VII:1, 49-50; XV:2, 175-76.

Stoker, Bram. (art): IX:1, 24-27.

Stone, Wilfred. (rev): IX:3, 161-67.

Strachey, Lytton. (rev): V:4, 44-45; XII:3, 143-45. (sb): V:3, 1-77; V:4, 36; VI:1, 53-54; IX:4, 230; XIII:1, 68-71; XIV: 1, 89; XV:1, 91-94.

STRUCTURE IN FOUR NOVELS BY H. G. WELLS. (rev): XII:3, 160-63.

The Structure of H. G. Wells's Tono-Bungay. IV:2, 1-8.

The Structure of Sympathy: Conrad and the Chance that Wasn't. XII:4, 175-88.

STUDIES IN THE WORKS OF JOHN GALSWORTHY WITH SPECIAL REFERENCE TO HIS VISIONS OF LOVE AND BEAUTY. (rev): I:3, 5-6.

The Surprise Ending: One Aspect of J. M. Synge's Dramatic Technique. XV:2, 105-15.

Swann, Thomas B. (rev): IX:1, 48-49.

Sweet Georgian Brown. (rev-art): VIII:5, 269-71.

Sweetser, Wesley D. (rev-art): VII:1, 38-41. (rev): VIII:2, 133. (comp-anno): XI:1, 1-33. (c): XIII:1, 65-67; XV:1, 82-85.

Swinburne, A. (rev): VIII:5, 308-9; XV:3, 236-39.

SWINBURNE: A BIOGRAPHY. (rev): XV:3, 236-39.

Swinnerton, Frank. (sb): I:1, 36-37; VI:2, 119.

THE SYMBOLIC ROSE. (rev): III:2, vii.

Symonds, John Addington. (art): V:5, 14-26. (rev): VIII:2, 129-30.

Symons, Arthur. (art): VI:4, 212-22; VII:3, 143-45; VII:4, 228-29, 229-30; XII:2, 93-95; XII:3, 105-17. (rev): VII:1, 43-44. (pw): IX:1, 21-22.

Synge, John Millington. (art): X:3, 119-29; XV:2, 105-15.

Takahaski, Genji. (rev): I:3, 5-6.

Tate, Marie T. (c): V:4, 24, 25, 34; VI:1, 28-29, 30, 33-51; VI:2, 95-96, 106, 108-17; VI:3, 165; VI:4, 228, 229-30; VII: 2, 74, 76-77, 79-80, 81, 84-85, 91, 123; VIII:3, 137-202; VIII:4, 203-41.

Taylor, Welford Dunaway. (art): XIV:1, 43-48.

Teets, Bruce. (art): IX:4, 183-85. (r): XI:4, 217-22.

Temperament as Motive in The Return of the Native. V:2, 21-29.

Temple, Ruth Z. (c): II:2i, 3-44; II:2ii, 45-91; IV:2, 30-42; IV:3, 52, 53; VI:3, 159, 165, 166; VIII:3, 137-202; VIII:4, 203-41.

Tereszczenko, Mrs. Isabella Z. (c): XIII:1, 51.

Tess As An Animal in Nature. IX:4, 210-11.

Tess of the d'Urbervilles and Antigone. XIV:4, 207-15.

Thank You. V:5, iv-v.

The Thing That Is and the Speculative If: The Pattern of Several Motifs in Three Novels by H. G. Wells. XI:2, 67-78.

THOMAS HARDY (Carpenter). (rev): VIII:5, 309-10.

THOMAS HARDY (Howe). (rev): XI:2, 101-2.

THOMAS HARDY: A CRITICAL BIOGRAPHY. (rev): XV:2, 175-76.

Thomas Hardy and Arthur Symons: A Biographical Footnote. XII: 2, 93-95.

Thomas Hardy's Correspondence With German Translators. XI:2, 87-94.

THOMAS HARDY'S PERSONAL WRITINGS: PREFACES, LITERARY OPINIONS, REMINISCENCES. (rev): IX:6, 326.

Thomas Hardy's Reflective Poetry. IX:4, 183-85.

THOMAS HARDY: THE WILL AND THE WAY. (rev): IX:6, 326-27.

Thomas, J. D. (art): XII:1, 11-20.

THOMAS J. WISE: CENTENARY STUDIES. (rev): IV:1, 31.

Thomson, George H. (art): IX:2, 108-10; XII:2, 87-91; XII:4, 165-74. (r): XIII:1, 81-84. (rev): XI:2, 103-22. (ed): XV: 4, 319-22 (rev).

Thornton, R. K. R. (art): XIV:1, 49-53.

Thorpe, Michael. (rev): X:4, 198-99.

Tiedje, Egon. (r): XI:3, 184-86; XI:4, 230-31.

Tiernay, Frank M. (art): XIV:3, 191-99.

Tietjens Transformed: A Reading of Parade's End. XV:2, 144-57.

Tillyard, E. M. W. (rev): II:1, 48.

TIME AND REALITY: STUDIES IN COMTEMPORARY FICTION. (rev): VII: 1, 52.

Time for Aestheticism. VI:1, 17-18.

Todd, William B. (ed): IV:1, 31 (rev).

"Too Many Particulars". II:1, 36-38.

Townsend, J. Benjamin. (rev): V:1, 54-57.

Tragedy in Gosse's Father and Son. IX:3, 137-44.

TRANSATLANTIC DIALOGUE: SELECTED AMERICAN CORRESPONDENCE OF EDMUND GOSSE. (rev): X:1, 25-26.

Transition, Decadence, and Estheticism: Some Notes. VI:1, 16-17.

Trends in Critical Views Toward Hardy's Poetry. XIV:4, 223-29.

Tressell, Robert. (art): XIII:4, 254-86.

Trimble, Robert. (c): III:1, 30-31; III:5, 149-235.

Tweedsmuir, Lord [see Buchan, John].

Two Kinds of Ecstasy. VII:1, 12.

Two on Ford. (rev-art): VIII:5, 305-7.

Two Studies of Ford Madox Ford. (rev-art): VI:1, 58-64.

THE TWO WORLDS OF SOMERSET MAUGHAM. (rev): IX:3, 172-73.

U V

Unterecker, John. (r): V:4, 45-47.

UP THE LINE TO DEATH: THE WAR POETS: 1914-1918. (rev): VIII:2, 131-32.

THE UTOPIAN VISION OF D. H. LAWRENCE. (rev): VII:1, 42-43.

"Vacant Heart and Hand and Eye": The Homosexual Theme in A Room With a View. XIII:3, 181-92.

Valaitis, Kristina. (comp-ed): XII:1, 33-54; XIII:1, 39-76. (c): XII:1, 37, 38, 41, 42; XIII:1, 63, 68-69, 70-71.

Verbal Truth and Truth of Mood in E. M. Forster's A Passage to India. XV:3, 199-212.

Vers de Société and Decadent Poetry: Descriptive Comments on Continuity. VII:1, 13.

Verschoyle, Derek. (rev): VI:2, 124.

VICTORIAN POETRY: TEN MAJOR POETS. (rev): VII:4, 247.

A VICTORIAN PUBLISHER. A STUDY OF THE BENTLEY PAPERS. (rev): IV:3, 62-64.

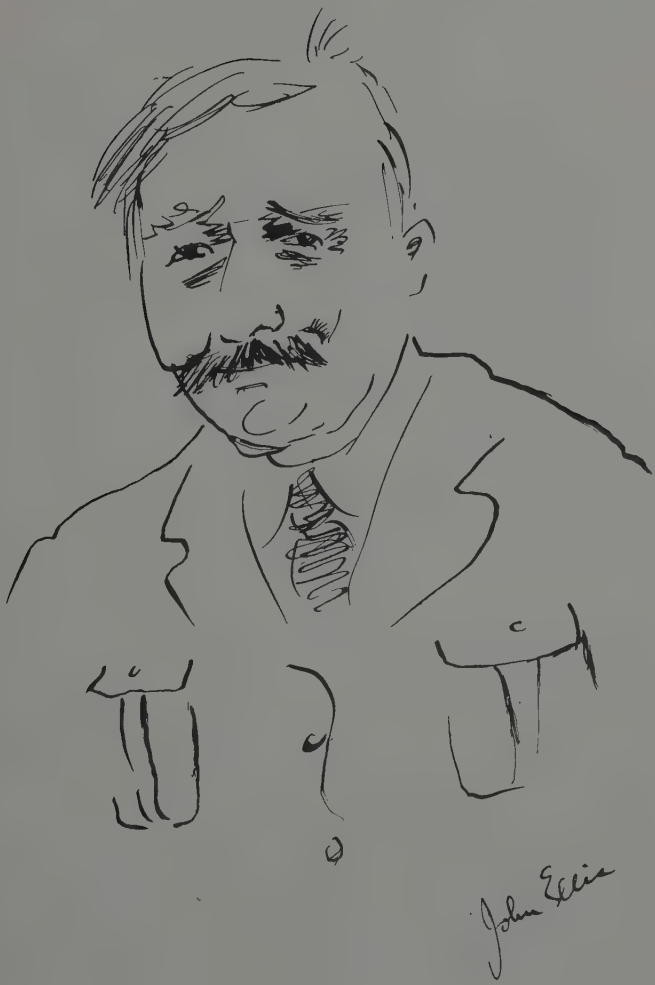
Vidan, Ivo. (r): XIII:1, 77-79, 79-81.

THE VISUAL IMAGINATION OF D. H. LAWRENCE. (rev): XV:4, 334-36.

VOICES PROPHESYING WAR. 1763-1984. (rev): XI:4, 228-29.

Voynich, Bennett, and Tressell: Two Alternatives for Realism in the Transition Age. XIII:4, 254-86.

Voynich, Ethel. (art): XIII:4, 254-86.


John Ellis

W. B. YEATS: IMAGES OF A POET. (rev): V:4, 45-47.

W. H. Mallock's The New Republic: A Study in Late Victorian Satire. X:1, 10-25.

W. SOMERSET MAUGHAM: A CANDID PORTRAIT. (rev): II:1, 3.

W. Somerset Maugham: A Supplementary Bibliography. (sb): XV:2, 168-73.

Wagar, W. Warren. (rev): IV:3, 61-62.

Walpole, Sir Hugh. (sb): I:1, 37; I:3, 39; III:2, 52; IV:1, 26; IV:2, 59; IV:3, 55; V:1, 46; V:4, 36.

Walter Besant on the Art of the Novel. II:1, 28-35.

WALTER PATER: HUMANIST. (rev): XIV:3, 178-80.

Ware, James M. (art): XIII:1, 17-26. (r): XIII:3, 248-50.

Warner, Fred B., Jr. (art): XIV:2, 103-14.

Warrillow, E. J. D. (rev): IX:4, 232-33.

Wasson, Richard. (art): IX:1, 24-27.

Watson, Sara Ruth. (art): VI:2, 65-75; VI:4, 224; X:4, 181-93.

Watt, Donald J. (art): XII:3, 119-34. (r): XIV:2, 152-54.

Watts, C. T. (ed): XIII:1, 77-79 (rev).

THE WEALTH OF MR. WADDY. (rev): XIII:1, 86-88.

Weaver, Jack Wayne. (art): VI:3, 147-50; IX:1, 12-17; XIV:3, 190. (c): IX:4, 228; XI:1, 53-54; XIV:1, 58, 60, 73, 75-83, 89.

Webb, Mary. (art): IX:3, 115-18; X:1, 1-8; XI:2, 95-101. (rev): IX:3, 177. (sb): IX:3, 119-36; XI:1, 56.

Weber, Carl J. (obit): X:1, iii.

Webster, Harvey Curtis. (rev): XIII:4, 305-7.

Weeks, Robert P. (art): III:1, 12-15. (r): IV:3, 61-62; X:3, 167-68. (c): I:1, 37-42; IV:3, 56.

Weintraub, Stanley. (ed): IX:3, 176 (rev); XII:2, 98 (rev).

Weiss, Daniel A. (rev): VI:3, 174-75.

The Well-Made Problem Play: A Selective Bibliography. (intro-bib): XI:4, 190-94.

Wells, H. G. (art): III:1, 12-15, 15-16; III:2, 1-2; IV:2, 1-8; V:4, 21-22; V:5, 27-30; XI:2, 67-78; XII:3, 151-54. (intro-letters): III:1, 1-11; V:4, 1-20. (rev-art): X:2, 89-96. (rev): IV:2, 68-69; IV:3, 61-62; V:1, 64-66; VI:2, 125-26; VI:4, 244-46; X:3, 167-68; XI:1, 33-34; XI:2, 86; XII:3, 160-63; XIII:1, 85-86, 86-88. (sb): I:1, 37-42; I:2, 35; I:3, 39-40; II:1, 48; III:1, 32-33; III:2, 52-53; IV:1, 26-28; IV:2, 59-64; IV:3, 55-57; V:1, 46-49; V:4, 36-43; VI:1, 55-56; VI:2, 119-23; VI:4, 238-41; VII:1, 34; VIII:2, 125-27; VIII:5, 303-4; XI:1, 56-64; XII:1, 49-54; XIII:1, 72-75; XIV:2, 146-48; XV:1, 94-98. (note): VII:1, 37.

Wells Scholarship in Perspective. III:1, 12-15.

"Wessex Heights" Visited and Revisited: Professors J. O. Bailey and Norman Page. XV:1, 57-62.

Weygandt, Ann M. (c): III:3, 1-74; III:4, 75-148; III:5, 149-235; VIII:3, 137-202; VIII:4, 203-41.

White, Gertrude M. (art): XI:2, 174-79.

White, William Hale [Mark Rutherford]. (intro): X:2, 97-98. (sb): X:2, 98-117; X:3, 150-60; XI:1, 64-65; XIV:1, 90-91; XV:1, 98-99.

Whiteing, Richard. (art): VIII:1, 36-43. (sb): VIII:1, 44-48; XV:1, 99.

Wickes, George. (ed): VI:3, 178-79 (rev).

Widmer, Kingsley. (rev): VI:3, 175-77.

Wilde, Alan. (rev): VIII:1, 49-53.

Wilde, Oscar. (art): XII:1, 11-20; XIII:1, 17-26; XIII:3, 193-200; XIV:1, 43-48; XV:1, 37-48; XV:4, 277-90. (rev): XII:2, 98; XV:3, 239.

"The Wilde Child": Structure and Origin in the Fin-de-Siècle Short Story. XV:4, 277-90.

Wiley, Paul L. (rev): VI:1, 58-64.

Wilfred Owen: Fresher Fields than Flanders. VII:1, 1-7.

WILLIAM BUTLER YEATS: THE LYRIC OF TRAGEDY. (rev): V:4, 45-47.

William Hale White ("Mark Rutherford") An Annotated Bibliograpy of Writings About Him. (intro-sb): X:2, 97-117; X:3, 150-60.

William Morris' News From Nowhere: The Novel as Psychology of Art. XIII:1, 1-8.

Wilson, Harris. (r): XII:3, 160-63; XIII:1, 85-86. (ed): IV:2, 68-69 (rev); XIII:1, 86-88 (rev).

A Window on Joseph Conrad's Polish Soul. (rev-art): VII:4, 234-38.

Wise, Thomas J. (rev): IV:1, 31.

Wittrock, Verna D. (rev): VII:3, 190-91. (comp-anno): VII:3, 146-87.

Wolff, Joseph. (r): V:2, 36-38; VI:4, 246-48. (comp-anno): III: 2, 3-33; VII:2, 73-92. (c): III:5, 149-235; IV:3, 40; VIII: 3, 137-202; VIII:4, 203-41; XIV:1, 63, 64, 66, 70, 71.

Wolff, Robert Lee. (rev): IV:2, 69-71.

Woodford, Xanta (Mrs. Bruce). (c): III:5, 149-235; V:3, 12, 13-14, 58, 59-60; VIII:3, 137-202; VIII:4, 203-41.

Woolf, James Dudley. (art): VII:1, 13; IX:3, 137-44. (r): IX: 1, 47-48; X:1, 25-26. (intro): XI:3, 126-27. (comp-anno): XI:3, 128-72. (c): XII:1, 43-44; XIII:1, 62-64; XIV:1, 71-73; XV:1, 77-81.

Woolf, Leonard. (rev): XII:3, 140-41, 141-42, 142, 142-43; XIII:2, 174-77.

Woolf, Virginia. (art): IV:1, 12-17; VII:3, 188-89.

THE WORLD OF THE VICTORIANS: AN ANTHOLOGY OF POETRY AND PROSE. (rev): VII:4, 246.

Wrenn, Dorothy P. H. (rev): IX:3, 177.

Wright, Walter. (rev): XI:1, 37-38.

WRITERS ON WRITING. (rev): VI:2, 124.

XYZ

Yeats, A. W. (c): III:3, 1-74; III:4, 75-148; III:5, 149-235.

Yeats, W. B. (art): XV:4, 305-14. (rev): V:4, 45-47.

Young, Arthur C. (ed): V:2, 36-38 (rev).

Young, Francis Brett. (sb): I:1, 43; III:2, 53.

Zangwill, Israel. (art): XIII:3, 203-9. (rev): XV:2, 174. (sb): I:1, 43; I:3, 40; IV:2, 65; IV:3, 57; V:1, 49; VI:1, 56; XIII:3, 209-44; XV:1, 100.

Ziegler, Carl. (art): XI:2, 87-94.

Zuidema, T. D. (comp-ed): XIII:1, 39-76. (c): XIII:1, 45, 46.

John Ellis

STAFF FOR THE INDEX

Compilers-Editors . . . . . Mary Ellen and Bernard Quint

Illustrator . . . . . John Ellis

Designer: Title page and lettering . . . . Robert Christiansen

Typist . . . . . Joan Agostinelli

Advisor and Editor of ELT . . . . . Helmut E. Gerber

The index, a separate publication, is available at five dollars per copy, postage included, from English Literature in Transition: 1880-1920, Department of English, Arizona State University, Tempe, AZ (85281). Payment in U.S. dollars must accompany orders.

Copyright © 1975 Helmut E. Gerber and Helga S. Gerber

3 8198 306 171 511
THE UNIVERSITY OF ILLINOIS AT CHICAGO